

DESCRIPTIONS
OF
FAMOUS CHINESE
PAINTINGS



FROM THE VERY LARGE COLLECTION
OF
MR. LEE VAN CHING
VAN YUEN TSAR CURIOS STORE
46 RUE EUGENE BARD, FRENCH TOWN
SHANGHAI, CHINA.

1915.

中華歷代名畫記

吳門李氏鑒藏
張蔭桓題



ERRATA

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No. 29	Steams should be Streams
No. 40	Trushes should be Thrushes
No. 81	Woodpackers should be Woodpeckers
Title Page	Description should be Descriptions

PREFACE

Page	I	line	14	afterwards should be Afterwards
"	"	"	15	saparated should be separated
"	II	"	3	confere should be confrere
"	"	"	11	be should be the
"	"	"	11	to the first should be to get the first
"	"	"	24	which should be whilst
"	"	"	27	but that they should be but they
"	"	"	34	again should be again and again
"	"	"	38	great number should be greater number
"	"	"	42	hear should be bear
"	III	"	1	genuiness should be genuineness
Page	I	line	3	Dragon should be Lion
"	2	"	2	ane should be and
"	3	"	19	after should be often
"	6	"	16	right-hand should be right-hand and left-hand
"	18	"	7	sterotyped should be stereotyped
"	23	"	15	quare should be square
"	24	"	4	a official should be an official
"	24	"	13	prescribed should be proscribed
"	25	"	14	owe-inspiring should be awe-inspiring
"	25	"	18	is small should be in small
"	26	"	24	incription should be inscription
"	27	"	9	Lands cape should be Landscape
"	29	"	7	at first should be At first
"	29	"	11	guarled should be gnarled
"	31	"	9	fine should be pine
"	31	"	13	chiels should be chisels
"	31	"	16	hand saw should be hand-saw
"	32	"	3	"unknown" should be an unknown artist
"	32	"	24	for should be after
"	33	"	7	as should be us
"	34	"	7	and the should be and he
"	34	"	8	figures buddhas should be figures, buddhas
"	39	"	7	stones should be stories
"	39	"	13	catted should be called
"	45	"	3	hades should be shades
"	47	"	9	resembles of should be resembles that of
"	47	"	10	putting should be butting
"	49	"	16	perceued should be perceived
"	52	"	10	shows as should be shows us
"	52	"	11	seem should be seems
"	55	"	8	pomegramate should be a pomegranate tree

ERRATA

Page 57	line 20	Thsi should be This
" 58	" 7	Surround should be Surrender
" 58	" 9	most should be must
" 58	" 12	droping should be drooping
" 58	" 13	farmers should be farmer
" 59	" 12	horms should be horns
" 60	" 8	villeges should be valleys
" 61	" 12	rangs should be range
" 63	" 7	Golded should be Golden
" 65	" 8	setting should be sitting
" 66	" 2	Travellers should be Traveller's
" 69	" 7	Tavists should be Taoists
" 75	" 5	regin should be reign
" 75	" 6	add should be and
" 77	" 6	became of famous should be became famous
" 77	" 12	and fourth should be and the fourth
" 78	" 17	deed should be dead
" 78	" 19	branch tree should be branch of a tree
" 79	" 11	atter should be after
" 79	" 11	cannoized should be canonised
" 79	" 19	into work should be into the work
" 81	" 2	Woodpackers should be Woodpeckers
" 81	" 8	Wu-Doon should be 'Wu-tung'
" 82	" 11	golden should be Golden
" 82	" 13	and a pool of should be a pool and rocks
" 83	" 5	Toh-shui should be Roh-shui
" 83	" 12	after two should be to after
" 83	" 15	wariety should be variety
" 84	" 10	golden Pheasant should be Golden Pheasant
" 84	" 16	is should be was
" 85	" 12	is should be there is
" 86	" 6	Keh-sung should be Keh-kung
" 86	" 13	gezing should be gazing
" 86	" 15	aboundent should be abundant
" 87	" 11	insaparable should be inseparable
" 88	" 10	to attracting should be attracting
" 88	" 11	catting should be calling
" 89	" 10	omit 'after them'
" 91	" 8	canoniged should be canonised
" 91	" 14	Menfucius should be Mencius
" 96	" 10	morshy should be marshy
" 97	" 10	third should be the third
" 97	" 12	brand should be branch
" 98	" 6	plents should be plants
" 98	" 12	creature should be creatures
" 99	" 2	of should be on
" 100	" 10	suggests lady's should be suggests a lady's

勘 誤 表

目 錄	廿五號	巒峯二字應作峯巒
又	九十號	大字應作六字
序 言	第四行	第二十三字皓應作浩
又	第六行	第二十一字遮字應作遞
又	第八行	第二十八字韵應作韻
又	第十九行	第十三字成應作或
又	第廿三行	第二十八字色應作巴
第 一 軸	第四行第二十	字生應作坐
第 五 軸	第三行第四	字美應作弄
第二十四軸	第四行第十三	字豐應作丰
第二十五軸	第六行第十	字下應作有
第二十六軸	第一行第九	字寶應作室
第二十七軸	第二行第廿三	字巘應作巘
第三十一軸	第二行第十	字奕應作爽
第三十二軸	第四行第八	字盧應作廬
第三十三軸	第一行第十五	字失去一慧字
第三十五軸	第五行第一	字傳應作侍

勘 誤 表

第 四 十 軸	第四行第二十字失去一裱字
第四十一軸	第三行第二十二字日應作日
第五十一軸	第三行第十四字晴應作晴
第五十二軸	第三行第二字失去一明字
第五十六軸	第三行第十八字斯應作獻
第五十八軸	第一行第廿一字問應作聞
第 六 十 軸	第一行第廿一字水應作小
第六十三軸	第三行第十字豐應作丰
第八十三軸	第三行第十五字絕應作純
第八十四軸	第二行第一字下失去一工字
第八十六軸	第四行第十三字估應作作字
第九十一軸	第二行第四字生應作坐第十九字未應作朱
二	第三行第十八字德應作註
	第九十二軸 第一行第十一字德應作得
第九十五軸	第一行第二十四字奪應作奔
第九十七軸	第二行第十四字熊應作態第三行第二字後 應作復

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LIST OF CHINESE DYNASTIES

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6.	A Lady Playing with a Child... ..	"
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Nos.	SUBJECTS	DYNASTIES			
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68.	A Fine Black Colt ...	...	...	...	"

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PREFACE.

It is customary for each picture in a catalogue to have an historical note attached to it, but the note cannot be exhaustive, and the observer must depend upon his inspection of the picture for a clear understanding of it. Hence it is important both to examine the painting and read the description of it.

Ku Kai-chi, of the Tsin Dynasty; Luh Tan-wei, of the Liu Sung Dynasty; and Chang Sung-yao, of the Sui Dynasty, were all celebrated painters, and during their lives the art of painting developed greatly.

In the Tang Dynasty the first general development of art began, and Wu Tao-yuen, Cheo Fang, Han Kan, and Tai Sung, won great praise for their portraits of Taoist and Buddhist priests, and other human figures.

The Councillor of State, Wang Wei, painted landscapes only and according to his own ideas afterwards landscape painting separated into two schools, Wang Wei being recognised as the leader of the Southern School of landscape painting, with King Hao and Kwan Tung, whose work even surpassed that of their master, as his most distinguished pupils; whilst Li Sze-hiun and Li Chao-tao (father and son), generally styled General Li, the Elder, and General Li, the Younger, were the leaders of the Northern School; and Chao Peh-kü and Li Tang, of the Sung Dynasty, were their most famous followers.

In the Yuen Dynasty Chao Mêng-fu and Tsien Süen arose and surpassed even the painters of the Tang and Sung dynasties; and, thereafter, other men besides these arose and transmitted their art from one to another in unending succession.

Now painting is imitating the appearance of a thing, and therefore the thing must be carefully examined and its form imitated, and the principles of light and shade, as well as point of view, must be well understood; above all, the artist should possess ability to transform and improve.

The principles of the art of painting are nearly the same in the East and the West; but there are slight differences. In China a soft brush is used; and, besides bearing and expression, the art of using the brush is studied. In Western countries a stiff brush is used, and little by little the whole picture is built up, special attention being given to similarity of form; but the art of the brush is not detected. But defects in manipulating the soft brush to describe curves and

breaks are easily disclosed, and this is the chief difficulty which Chinese artists have to overcome, and we may say, therefore, that a Chinese painter has a more difficult task than his Western confere.

I (the undersigned) have established the Vun Yuen Tsar Art Store, at No. 416 Rue Eugene Bard, in the French Concession, Shanghai, where large collections of all kinds of old and rare bronze, porcelain, and jadestone articles may be inspected.

As to ancient paintings I have taken special interest in collecting them. Whenever I have heard of one or two valuable pictures preserved in any part of the empire, no matter how far away, I have gone as quickly as possible to be place in order to the first view of them, and if satisfied I have not hesitated to pay high prices for them. Hence my reputation as a connoisseur and purchaser of good pictures has become widely known, even in small and remote parts of the Empire which are difficult to reach; and now from such places works of art are continually sent to me.

During the revolutionary disturbances in the Kêng-tze and Sing-hai years, moreover, many of the pictures preserved in the Imperial Palace drifted outside, and then I did not hesitate but seized the opportunity to purchase many of these treasures even at high prices.

From the Tang, Sung, and Yuen Dynasties nearly a thousand years have passed, and during the latter six or seven hundred years genuine works of old masters have become scarce, which spurious imitations have increased daily. I have searched diligently and examined very many paintings, and those I have selected and purchased are genuine works of old masters; but that they are not many. In making the selection I have given great attention to the silk canvas and colours used, and the artist's manipulation of the brush, in order to discriminate and form a reliable judgment. Like watching the clouds drifting across the sky the whole day long, I have examined countless paintings, but I have not selected one in ten of those I have examined. For this reason it has taken a long time to make my collection. I have examined the pictures again before passing judgment on them, and retaining or rejecting them; and only about one hundred of those selected can truly be said to have impressed themselves on my mind as works of art of the very highest order.

Of these hundred paintings, the great number have been carefully preserved in the Imperial Palace from one dynasty to another; while some have been seen and recorded by celebrated scholars, and others have had inscriptions written on them by famous men, and bear many stamps and seals, all forming a continuous clew to their

genuiness. It is, therefore, evident that pictures of the old masters and other famous artists are included in this collection of great works of art.

During twenty years I have spent very large sums of money, and the energy of half my life, in making this collection of paintings; for it is a difficult task to find old and rare pictures, and it is still more difficult to discriminate the genuine from the spurious.

In recent times all Western Nations have been seeking beautiful works of art, and interest in the art of painting has revived greatly, special attention being given to the ancient paintings of China. Western travellers who pass through Shanghai, hearing that I have a large and valuable collection of works of art, constantly, come to view them, and they praise them very highly; and I believe that these Western visitors sincerely admire ancient Chinese paintings and are able to discern good workmanship and appreciate their artistic values.

Having heard that the Panama Exhibition will be opened, and that there will be a great display of the paintings of all nations in it, I have decided to go to the Exhibition and view them, and I shall take with me a selection of my own valuable paintings to exhibit in this great Exhibition that the peoples of all countries may be able to view them conveniently, and I have prepared a catalogue, in English and Chinese, giving the subject of each picture, the artist's name and history, the size of the picture, and explanatory notes of general interest, so that visitors viewing the paintings may learn the chief points at a glance.

As the re-mounting of these pictures has occupied a long time, and the voyage to America is a long one, there is still some uncertainty as to whether I shall arrive in time to display my paintings in the Exhibition; but I hope to do so as America is a cultured and an enlightened country, and I do not want to miss this opportunity of meeting lovers of art from all parts of America and other countries who are willing to spend money to visit the Exhibition and view the works of art in it. Some of the visitors may see and admire my pictures and wish to purchase them; and I, too, may see and admire works of art which the owners may be willing to sell to me. Hence my desire to go to this great Exhibition where I shall have the pleasure of meeting connoisseurs of art from all countries of the world.

LEE HUNG-YI (LEE VUN-CHING)
Proprietor of the

VUN YUEN TSAR ART STORE,
SHANGHAI.

11th Month of 4th Year
of Chinese Republic.

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七十七金李遜子母虎圖

七十八元錢選蓮塘戲鴨圖

七十九元趙孟頫三教圖

八十元管道昇翠竹凌霄圖

八十一元趙孟頫山禽啄實圖

八十二元王若水梅竹錦雞圖

八十三元王若水吐綬雞圖

八十四元任仁發錦雞獨立圖

八十五元任仁發芙蓉戲鴨圖

八十六元高克恭溪山清話圖

八十七元吳廷輝鴛鴦荷花圖

八十八元孟玉潤高崗鳴鳳圖

八十九元劉貫道携琴觀瀑圖

九十元賀大待詔楊枝大士圖

九十一元劉敏叔三夫子像

九十二元王繹杏林春詠圖

九十三元邊武蘆雁圖

九十四元丁野夫桐陰賞月圖

九十五元危道人鯉魚圖

九十六元巢雲蘆雁圖

九十七元趙奕四安圖

九十八明林良秋水鳬翳圖

九十九明唐寅拈花春思圖

一百明尤求美人玩蝶圖

序言

一

古言左圖右史書史所不能詳者賴有圖以明之是圖畫一門直與文字並重自晉顧愷之宋陸探微隋張僧繇各以畫名家而畫學乃大發明有唐一代始集畫學之大成如吳道玄周昉韓幹戴嵩以畫道釋人物著稱右丞王維獨闢山水一派後分南北二宗南宗推王維爲鼻祖荆浩關仝最擅出藍之譽北宗始李思訓李昭道人稱大小李將軍宋之趙伯駒李唐其後勁也逮元季趙孟頫錢選兩家崛起直堪駕唐軼宋其餘述相祖述卓然成家代不乏人夫畫者象也必體物象形熟於陰陽向背之法而神明變化斯稱絕藝是畫之爲道中西一理而其中微有歧異者中畫用柔毫於格局神韻之外並須講求筆法西畫用剛筆由質點積聚而成注意形似而無筆法之可尋但驅使柔毫轉折鋒銑易著痕跡此中畫之難工所以較西畫爲尤難也

余設文源齋古玩舖於上海法界白爾路第四百十六號凡磁銅玉石靡不兼收並蓄而於古畫一道尤所酷嗜偶聞海內藏家有一二劇跡必千里裹糧爭先快靚苟契心賞揮金弗吝逮後風聲傳播愈推愈廣凡窮鄉僻壤交通阻礙之區無不緘滕負笈絡繹遠來高價求售又當庚子辛亥之變內府秘本流落人間頗夥余皆不惜重貲羅而致之但唐宋元迄今遠逾千載近或六七百年眞蹟日少價鼎日多余搜羅旣不遺餘力而博觀約取尤必於絹素著色筆法三者辨別精審務求確當往往雲煙過眼瀏覽竟日求愜心貴當者什不得一焉緣是繇歷歲時積累藏弃反復審諦眞堪稱爲銘心絕品者僅僅獲此百幅其中大半成經歷朝秘殿寶藏或見前賢著錄或諸名人詳加題跋璽印重疊靡不流傳有緒而歷代大家名賢妙繪亦於是略備誠鉅觀也然閱時幾二十年糜財無藝不啻半生精力所聚而所得祇此甚

矣求古畫之難而鑒別之爲尤難也邇來泰西各國講求美術提倡畫學日益進步尤注意中國古代圖畫凡西友之過滬上者聞余庋藏頗富時相約來觀謬承推許余亦深服其嗜古之篤識鑒之精甚得此中三昧茲聞色拿馬開賽大會寰球美術鱗集波萃余欲一廣眼界爰不自珍秘挈畫來游以便陳列會場公諸同好茲特編刊畫目一卷其圖畫事實作者姓名歷史及尺寸長短於每幅之下撮叙大概譯成中西合璧文字庶按圖索驥展卷瞭然惟裝潢各畫稍費時日萬里重洋扁舟橫渡未識能恭逢其盛否耳美洲文明程度冠絕全球如有博雅好古之士不吝玉趾聯袂來觀設有同嗜何妨割愛余固爲名畫覓知音而不勝歡迎者也是爲序

民國四年十一月

李鴻儀文卿氏識於上海文源齋

唐西歷六百六十八年
至九百零六年

吳道玄文殊菩薩像

軸
紙本
着色

英尺

長三尺二寸八分之三
闊二尺二寸四分之二

吳道玄初名道子明皇時召入供奉內廷非有詔不得畫寫人物鬼神鳥獸臺閣草木冠絕於世爲百代畫聖早年行筆差細中年行筆磊落如蕤葉條其傳采於墨痕中略施微染自然超出縑素世謂之吳粧此文殊菩薩像龐眉皓首趺坐獅身手執淨瓶倒水下注伏獅昂首張口受之衣褶紋綵密屈曲正如蕤葉條形狀貌高古超越凡塵是真畫聖之筆視後世丹青手判若霄壤初唐至今已閱一千餘年而紙本獨能耐久毫無破綻尤屬難得

T'ANG DYNASTY (A. D. 618-906.)

PORTRAIT OF THE WEN-SHU BUDDHA SEATED ON A
DRAGON AND HOLDING A VASE OF PURE
WATER IN HIS HAND.

Painted by Wu Tao-yuen, in colours, on paper.

Size :—3 ft. 10 $\frac{3}{8}$ ins. by 2 ft. 2 $\frac{1}{2}$ ins.

Wu Tao-yuen was originally named Tao-Tze. During the reign of the Emperor Ming Hwang of the T'ang Dynasty he was summoned to the Imperial Court and there after could not work for the public without the Emperor's permission. He excelled all other artists of his day in painting human figures, gods and devils, birds and wild animals, terraces and buildings, and plants and trees. He was truly an artist-sage such as appears only once in a hundred generations. In early years rather too much attention was given to minutiae, but in middle life he wielded his brush with great freedom and ability producing effects (as natural and beautiful) as the 'Shun-ts'ai (an edible water-plant); he spread his colours on out lines in ink—but only very lightly, and his style naturally excelling all other paintings of that time was known as the 'style of Wu.'

The Buddha in this painting has bushy eyebrows and white hair; and he is seated on a lion and holding a crystal vase in his hand from which he is pouring a stream of pure water. The crouching lion is raising its head and opening its mouth to receive the water. The Buddha is wearing silk garments, soft and crinkled like the stalk of the 'Shu-ts'ai.' His form and visage are exalted and venerable, far excelling the appearance of ordinary men. Truly Wu Tao-yuen wielded the brush of a master painter! There was as great a gulf between this artist and those who came after him as between heaven and earth.

From the beginning of the T'ang Dynasty to the present day more than a thousand years have passed and yet the paper of the picture is still firm and unbroken. Such treasures are seldom found!

唐

吳道玄孔釋抱嬰圖

軸絹本
着色

英尺

長三尺五寸闊二尺零八分之二

吳道玄歷史見前此圖孔子釋伽比肩並立深衣大帶者爲孔子帔巾跣足者爲釋伽手中捧一玉雕麒麟昔人誕育佳兒有天上玉麒麟降生凡胎故事後世遂舉以祝人得子之祥以儒釋兩教主而聚集一處理想奇古非唐以後人所能贖池上跋語謂是吳道子筆當非虛語其第一跋乃明季宰相周延儒筆也

T'ANG DYNASTY (A. D. 618-906)
CONFUCIUS AND GAUTAMA CARRYING A YOUNG ~~KI~~^{KY-}-LIN

Painted by Wu Tao-yuen, in colours, on silk.

Size:—3 ft. 5 ins. by 2 ft. 0 $\frac{3}{8}$ in.

The history of Wu Tao-Yuen has been given in a previous note. In this picture Confucius and Gautama are standing shoulder to shoulder. Confucius is wearing a long robe and a broad sash, while the bare-footed figure wearing a cape is Gautama, who is holding in his arms a young ki-lin carved in jadestone. In ancient times, when a noble-looking boy was born the event was described as the incarnation of a jadestone 'ki-lin', and after generations, when a male child was born, described the event as a fortunate one.

This meeting of the Founder of Confucianism and the Founder of Buddhism was a wonderful conception ably executed, which artists after the T'ang Dynasty would never have thought of. At the top of the painting it is stated that it is the work of Wu Tao-tze, and this is not a false statement. The first inscription was written by ~~Chow Yen-rü~~^{CHOU YEN-IV}, a Prime Minister of the later period of the Ming Dynasty.

CHOU YEN-IV

唐

王維溪山雪霽圖軸

絹本淡
着色

英尺

長一尺九寸八分之三
闊二尺五寸

王維字摩詰唐開元進士官至右丞人傳其畫中有詩詩中有
畫詩畫雙絕畫山水天機超悟非繪者所能及宋元大家得其
正傳爲南宗鼻祖此圖畫溪山積雪初霽時景用水墨烘染於
巒頭略施鉛粉乃畫雪古法古之高人逸士弄筆作山水往往
多寫雪景蓋欲假此以寄其孤高絕俗之志摩詰胸襟高尚故
畫本流傳雪景居多

T'ANG DYNASTY (A. D. 618-906)

THE SKY CLEARING AFTER A FALL OF SNOW.

Painted by Wang Wei, in light colours, on silk.

Size:--1 ft. 9 $\frac{3}{8}$ ins. by 2 ft. 5 ins.

Wang Wei, also called Mo Keih, was a Doctor of Literature in the Kai-Yuen reign of the Tang Dynasty. He was appointed to an official office, and later became a Director of a Court. People used to say of Wang Wei that his pictures were poems and his poems pictures. Both poems and pictures reveal genius of the highest order. His landscapes are full of divine inspiration, and their excellence unapproachable by ordinary artists. The great artists of the Sung and Yuen dynasties studied the style which Wang Wei handed down ; he was truly the father of painting in South China.

This painting shows us accumulations of snow on the mountains and lowlands, and the clouds are just beginning to roll away and allow the blue sky to peer through. The picture is sketched in pale ink and the colour intensified by heating, while a little white-lead powder is spread on the mountain peaks in accordance with the ancient method of depicting snow. In olden time, great scholars after painted landscapes in leisure hours, and they mostly depicted snow scenes in order to set forth their pure and lofty ideals. Mo Kieh's ideals were very great and sublime, and from the pictures handed down to posterity it may be seen that they included many snow scenes.

唐

王維江天暮雪圖軸

絹本淡
着色

英尺

長一尺五寸八分之七
闊一尺六寸四分之三

王維歷史見前此圖畫雪景於樹枝巒頭用粉筆鈎勒益見精
神江邊遠浦排列漁簪一漁翁冒雪而歸其烘染暈墨略重便
有彤雲密布一天黯淡大雪紛飛光景正絕妙一幅江天暮雪
圖也

T'ANG DYNASTY (A. D. 618-906).

A SNOW-STORM IN THE EVENING.

Painted by Wang Wei, in light colours, on silk.

Size :—5 ft. $8\frac{7}{8}$ ins. by 1 ft. $6\frac{3}{4}$ ins.

Wang Wei's history is given in a previous note. This picture contains a snow scene in which trees and mountains are made to appear covered with snow by putting white-lead powder on them skilfully with a brush. In a bend of the river a large fishing-net is spread out, and the old fisherman is seen wending his way home against the falling snow. The burnt ink is laid on a little thickly to form heavy clouds making the whole heaven dark and obscure; while the air is full of falling flakes of snow. It is indeed a perfect and beautiful picture of a snow-storm in the evening with a river view.

唐
西歷六百七十八年
至九百零七年

張萱戲嬰圖軸

絹本
着色

英尺
長一尺三寸二分
闊二尺零八分
之一

張萱唐開元朝入值畫館宮苑士女名冠一時花溪竹石點綴
妍巧尤長於寫嬰兒此圖畫深院繡閣之中聚集嬰兒相與嬉
戲或搏美玩具或燃放爆竹其間服飾華美几筵盤盂種種臻
妙有慶賀歲朝家庭行樂景象畫法於工緻中自饒富麗態度

T'ANG DYNASTY (A. D. 618-906).

CHILDREN PLAYING.

Painted by Chang ~~Suen~~ ^{HSÜAN}, in colours, on silk.

Size:—1 ft. 3½ ins. by 2 ft. 0⅞ in.

Chang ~~Suen~~ ^{HSÜAN} was an official of the Imperial Hall of Paintings during the Kai Yuen reign of the Tang Dynasty. He painted portraits of famous ladies of the Palace, and these portraits were superior to those of other artists of his time. He also painted flowers, streams, bamboos and rocks, and, besides such work, he could paint little children very skilfully.

This picture shows us a handsome room in which children are playing. Some of the children are holding toys in their hands, while others are firing crackers. They are all dressed in very beautiful clothes. The table is spread with trays and dishes containing many kinds of cakes and fruits; and all the children are rejoicing and offering congratulations. The whole scene has the appearance of a new-year's feast. The skill of the artist in this picture gives a fine display of wealth and luxury.

唐
西歷六百十八年
至九百零六年

張萱仕女弄嬰圖

絹本
着色

英尺
長一尺四寸二分之二

張萱開元時館畫直畫宮苑士女名冠一時尤長于寫嬰兒是
圖一美人臨風而立抱嬰孩以戲弄衣褶態度備極妍巧絹素
黝黑古香襲人畫正中有明嘉靖帝御賞璽裝池左右清乾嘉
道咸四朝諸鑒家題識盈幅是真無上神品

T'ANG DYNASTY (A. D. 618-906)

A LADY PLAYING WITH A CHILD.

Painted by Chang ~~Suen~~ ^{HSÜAN}, in colours, on silk.

Size :—3 ft. 3 $\frac{1}{4}$ ins. by 1 ft. 4 $\frac{1}{2}$ ins.

Chang ~~Suen~~ ^{HSÜAN} was a Probationer of the Imperial Academy of Art in the Kai-Yuen reign of the Tang Dynasty. He was the most famous painter of ladies of the Imperial Palace of his day, and he also excelled in his pictures of children.

This picture portrays a beautiful woman, whose garments are being ruffled by the breeze, playing with a baby she is holding in her arms. The lines and curves of the drapery are arranged very skilfully and gracefully. Her plain silk dress of a deep blue colour is reminiscent of olden times and very attractive.

The Imperial seal of the Emperor of the Kia-tsing reign of the Ming Dynasty is impressed on the centre of the painting, while on the right-hand left-hand margins are many inscriptions written by famous men who saw the painting in the Kien-lung, Kia-tsing, Tao-kwang and Hsien-fung reigns of the Tsing Dynasty.

This painting is undoubtedly a work of the highest class.

唐
至西歷六百六十八年
九百零六年

張萱桐陰戲孩圖軸
絹本
着色

英尺
長二尺十一寸四分之二
闊二尺十一寸四分之三

張萱歷史見前此圖二嬰立桐陰之下搏弄小獅玩具得天真
爛漫之趣

T'ANG DYNASTY (A. D. 618-906).

CHILDREN PLAYING IN THE SHADE OF A
'TONG' TREE.

Painted by Chang ~~Suen~~ ^{HSUAN}, in colours, on silk.

Size:—5 ft. $1\frac{3}{4}$ ins. by 2 ft. $10\frac{1}{4}$ ins.

^{HSUAN'S}
Chang ~~Suen's~~ history is given in a previous note.

In this picture two children are standing in the shade of a 'Tong' tree, playing with a small toy lion. The artist's ability is shown in the great naturalness of the group, and the picture is generally attractive and interesting.

唐
至西歷六百十八年
至九百零六年

周昉倦繡圖
軸
絹本
着色

英尺
長八寸八分之三
闊一寸八分之三

周昉善寫貌人稱韓幹得形似昉得精神姿致佛像真仙人物
皆稱神品其仕女多爲穠麗豐肥之態此圖一美人倚案拱坐
案上置錦一襲乃停針倦繡時也面龐豐腴無後人纖弱習氣
真蹟無疑

T'ANG DYNASTY (A. D. 618-906)

A MAIDEN WEARY OF EMBROIDERING.

Painted by ~~Cheo~~ ^{CHO} Fang, in colours, on silk.

Size:— $8\frac{3}{8}$ ins. by $11\frac{3}{8}$ ins.

~~Cheo~~ ^{CHO} Fang was very skilful in portraying the human form and bearing. People of his time praised Han Kan for his faithful delineation of form and features, and they praised Cheo Fang for his great skill in depicting the attitude and carriage of the person. His portraits of buddhas, and saints, and other human figures, also display work of the highest excellence. His men and women of the higher classes are especially plump and debonair.

The lady in this picture is sitting on a chair and leaning on a table by her side, and on the table is a roll of silk which owing to weariness she has ceased embroidering. Her face is full and plump, not slender and diminutive like the faces of the women drawn by later artists.

There is no doubt about the genuineness of this painting.

唐西歷六百六十八年
至九百零六年

戴嵩渡水牛圖軸絹本
着色

英尺長六尺四寸四分
之三闊四尺九寸

戴嵩師韓滉畫獨於牛過韓滉遠甚出澤水牛能窮其妙田家
川原亦有意致時稱獨步此圖畫巨牛浮湧水面牛背上騎牧
童手執參鳥嵩畫絕難得況如此充滿巨幅哉是幀與牧牛圖
皆收入式古堂書畫彙考

T'ANG DYNASTY (A. D. 618-906)

BUFFALO CROSSING A FORD.

~~ATTRIBUTED TO~~

~~Painted by~~ Tai Sung, in colours, on silk.

Size :—6 ft. $10\frac{3}{4}$ ins. by 4 ft. 9 ins.

Tai Sung belonged to the school of painting of Han Hwang, and he even excelled Han Hwang in the painting of buffaloes, whose movements in emerging from water are depicted by him with the greatest skill and animation; while his pictures of farmsteads and agriculture are also very attractive. He was regarded by contemporaries as the greatest painter of such subjects of their day.

This picture portrays a huge buffalo floating on the water, with a herd-boy seated on its back and holding a tame bird in one hand.

Pictures painted by Tai Sung are extremely difficult to obtain, especially large ones with full designs. This painting, and the picture of "The Herd-boy," are classified in the Shi-ku T'ang Records of Art.

唐
至西歷六百六十八年

戴嵩牧牛圖軸

絹本
着色

英尺

長五尺九寸四分
闊四尺十寸四分
之三三

戴嵩歷史見前此圖畫巨牛後隨一犢牧童騎牛背橫笛自吹

樹上停啄木鳥畫法渾古收入式古堂書畫彙考

T'ANG DYNASTY (A. D. 618-906)

THE HERD-BOY.

~~Painted by~~ **ATTRIBUTED TO**

Tai Sung, in colours, on silk.

Size:—5 ft. $9\frac{3}{4}$ ins. by 4 ft. $10\frac{3}{4}$ ins.

Tai Sung's history is given in a previous note.

This painting depicts a very large buffalo followed by a calf. The Herd-boy is sitting on the back of the buffalo playing a flute; and near-by a woodpecker is perched on a tree.

The technique of the artist is wonderfully good. This painting is entered in the Shi-ku T'ang Records of Art.

唐西歷六百十八年
至九百零六年

韓幹天閑神駿圖軸

絹本着色

英尺
長三尺一寸八分二

韓幹專畫馬爲曹將軍高弟開元皇帝出御廐名馬命其圖寫

幹逐一摹繪形容逼真此圖畫天閑神駿昂然獨立圉官二人

對觀作相馬狀唐詩人杜甫詠幹畫馬有句云幹惟畫肉不畫

骨亦能畫馬窮殊形故幹畫率豐肌長鬣極權奇駿偉之勢現

今距初唐已一千二百九十餘年而絹素完好采色如新眞希

世寶也

T'ANG DYNASTY (A. D. 618-906)

A FINE HORSE IN THE IMPERIAL Paddock.

~~Painted by~~ ^{ATTRIBUTED TO} Han Kan, in colours, on silk.

Size :—3 ft. 11 ins. by 2 ft. 11½ ins.

Han Kan was a distinguished pupil of General Tsao, and his great speciality in art was the painting of horses. The T'ang Emperor of the Kai-yuen reign (Hsüen Tsung) commanded him to paint the horses of the Imperial Stables, and Han Kan painted them, one by one, in perfectly natural attitudes. This painting depicts a horse in the Imperial Paddock standing erect and alone. Two grooms are near admiring the fine form of the animal. Tu Fu, the famous poet of the T'ang Dynasty, wrote a poem praising the horses in Han Kan's pictures as follows:—'Han Kan painted the bodies of his horses without disclosing their bony skeletons and yet was able to portray every detail of their forms, hence his pictures faithfully show all their fulness of muscles, long manes, and naturally handsome appearance.' More than one thousand two hundred and ninety years have passed since the beginning of the T'ang Dynasty and still the silk of this picture is perfectly sound, and the colours seem as if newly put on. It is indeed a very rare treasure !

唐
西歷六百六十八年
至九百零六年

韓滉踏雪尋梅圖
軸 絹本 着色

英尺
長三尺三寸八分之三
闊一尺四寸四分之二

韓滉唐德宗朝宰相封公爵人物雄偉極得形似牛馬尤工此

圖畫一詩人笠帽朱衣跨驢尋梅帽邊簪梅花一枝天外數峯

積雪重重是朔地凝寒風景

T'ANG DYNASTY (A. D. 618-906)
RIDING THROUGH THE SNOW IN SEARCH OF
PLUM FLOWERS.

Painted by Han ~~Hwang~~^{HUANG}, in colours, on silk.

Size :—3 ft. $3\frac{3}{8}$ ins. by 1 ft. $4\frac{1}{2}$ ins.

Han Hwang was Prime Minister during the reign of the Emperor Teh Tsung of the T'ang Dynasty, by whom he was made a duke.

His human figures are drawn by a master hand and are extremely true; and his cattle and horses also reveal fine workmanship.

This picture portrays a poet, wearing a broad-brimmed bamboo hat and red garments, riding on a donkey through the snow in search of plum blossoms, and a sprig of this flower is stuck in the side of his hat. Far off are mountain peaks and ridges covered with heavy accumulations of snow.

The scenery of the painting depicts the frozen regions of the North.

唐西歷六百十八年
至九百零六年

李昭道楊柳樓臺圖

軸
絹本
着色

英尺

長二尺四寸二分之二
闊一尺四寸四分之二

李昭道思訓子山水鳥獸多繁巧智慧時稱小李將軍變父之
勢妙又過之所畫層樓疊閣界畫精細寸人豆馬鬚眉畢具此
圖垂柳成陰荷風送香其間樓臺亭館虹橋畫舫人物倜儻往
來窮巧極麗唐人畫山水分南北二宗南宗稱王摩詰北宗則
其父子是也

~~SUNG~~
~~TANG~~

DYNASTY (A. D. 618-906)

WILLOW TREES AND TOWERS.

Painted by Li Chao-tao, in colours, on silk.

Size:—2 ft. 10½ ins. by 1 ft. 4¼ ins.

Li Chao-tao was the son of Li Sze-hsiun. He painted a great variety of landscapes, birds and animals, and his work reveals great skill and intelligence. He was styled by his contemporaries 'General Li, the younger.' Li Chao-tao altered his father's style of painting and even improved it, the perspective of his towers and pavilions being very skilfully arranged, and although the men in the picture are very small, yet beards and eyebrows are depicted; and the figures of the horses, although but little larger than beans, are highly finished. This picture shows us drooping willows and their shadows, while the fragrance of the lilies seems borne on the breeze; it also contains towers and terraces, pavilions and halls, an arched bridge, and pleasure boats. Many people, some carrying goods, are hurrying to and fro, and all skilfully depicted. During the T'ang Dynasty the greatest master of landscape painting in South China was Wang Mo-Kieh; while in North China Li Sze-hsi n, and his son Li Chao-tao, were the great masters of this class of painting.

唐
西歷六百十八年
至九百零六年

李昇仙女採藥圖軸

絹本
着色

英尺

長三十九寸
闊三十七寸

李昇善畫人物弱冠生知不從師授山水平遠時亦有小李將
軍之稱此圖二仙女共入深山採藥一揮羽扇一執道筒身披
樹葉翠羽跣足並坐崖上旁置一筐筐內滿貯仙藥靈芝雙鹿
馴擾於前一鶴飛翔空際鹿鶴年最壽是畫蓋寓祝壽延年之
意

T'ANG DYNASTY (A. D. 618-906)

“FAIRIES GATHERING MEDICINAL HERBS.”

Painted by Li Sheng, in light colours, on silk.

Size:—5 ft. 9 ins. by 3 ft. 7 ins.

Li Sheng was skilled in painting human figures. When quite young he developed a natural gift for art and painted without the aid of instructors. He painted landscapes both of mountains and plains so well that he was called “General Li the Younger” by the people of that time.

This painting depicts two fairies gathering medicinal herbs in the deep recesses of the mountains. One of the fairies is waving a feather fan, while the other is holding pandean-pipes, and they are dressed in garments made of green leaves and turquoise feathers, and their feet are bare. They are sitting on a rock, and by their side is a basket which is full of efficacious medicinal herbs and the flower of immortality. A pair of tame and docile deer are standing in front of them, and a crane is flying in the air above them. The crane and the deer are of great age.

This picture illustrates the gift of immortality to those who have become fairies and genii.

唐
西歷六百十八年
至九百零六年

邊鸞蓉桂珍禽圖軸

絹本
著色

英尺

長三尺七寸
闊一尺四分之二

邊鸞唐貞元時新羅國貢孔雀善舞召鸞寫之得婆娑舞態鸞
長於花鳥草蟲得動植意尤精設色此圖芙蓉秋桂著花爛漫
珍禽一對丹唇翠尾上下和鳴遠灘之上叢樹之中小鳥啁哳
殘荷綠竹交相輝映著色穠艷精能上品

TANG DYNASTY (A. D. 618-906).

HIBISCUS AND CASSIA FLOWERS AND RARE BIRDS.

Painted by Pien ~~Luen~~^{LUAN}, in colours, on silk.

Size :—5 ft. 7 ins. by 3 ft. 11½ ins.

Pien Luen lived in the Chêng Yuen reign of the Tang Dynasty. At that time the Sien-lo State (Siam) sent peacocks as tribute to the Emperor of China, and Pien Luen was commanded to paint them. He did so, and his pictures of their leisurely movements and proud attitudes reveal great ability. He also painted flowers, birds, grasses, and insects, giving them a most life-like appearance. His colouring, too, displays fine taste.

In this picture hibiscus and Autumn cassia flowers are scattered about, and a pair of rare birds, with red bills and turquoise tail feathers, are calling one to the other in pleasant tones. Some distance away in a grove of trees by the side of the rapids some small birds are chattering, and ducks are disporting themselves below; while the fading flowers and green bamboos gleam bright in the sunlight. The colours in this picture are very lovely, and the workmanship of the highest order.

唐至西歷六百六十八年
至九百零六年

韋偃古松圖軸

絹本
水墨

英尺

長二尺十寸四分之
一闊一尺六寸

韋偃畫山水竹樹人物花鳥思高格逸事蹟入唐史藝文志此
圖畫古松一株斜倚石壁虬枝槎枒天矯屈曲真數百年前物
也樹幹皴紋用畫山水皴擦之法筆意高古幀上宋米芾題跋
三行極贊此畫之精妙偃畫絕少流傳而米跋尤難得允稱書
畫合璧

TANG DYNASTY (A. D. 618-906)

ANCIENT PINE TREES.

~~ATTRIBUTED TO~~

~~Sketched by~~ Wei Yen, in ink, on silk.

Size:—2 ft. 10 $\frac{1}{4}$ ins. by 1 ft. 6 ins.

Wei Yen's landscapes, bamboos, human figures, flowers and birds reveal high ideals and a facile and clever brush. His work is recorded in the Art Section of the History of the Tang Dynasty.

This painting depicts an old pine tree leaning against a stone wall, its dry and sapless branches being gnarled and twisted, as if the tree had been there for several centuries. The trunk is shrivelled and crinkled, and its appearance is depicted by the method used by artists in landscape painting, thus showing the high ideal in the painter's mind when wielding his brush.

At the ~~top~~^{BASE} of this picture there is an inscription containing three lines, written by Mi Fei of the Sung Dynasty, highly extolling the great excellence of this work. Wei Yen painted but few pictures, and paintings bearing inscriptions by Mi Fei are difficult to obtain; hence this one has a double value.

五代

西歷九百零八年
至九百五十九年

貫休釋伽佛像軸

絹本着色

英尺

長二尺七寸四分之二
闊一尺五寸

貫休五代後蜀時僧善畫佛像羅漢立矯時俗此釋伽如來佛
像披紅袈裟袒肩趺坐虬髯螺髮仿佛印度人種貫休以畫佛
像擅名當是真相座下蹲伏者狀類獸獅袈裟金絲盤絡朱色

爛然尤饒古豔

THE FIVE DYNASTIES. (A. D. 906-960.)

PORTRAIT OF SHIH-KIA-MU-NI.

Painted by ~~Kwan~~^{KUEI}-Hsiu, in colours, on silk.

Size:—2 ft. 7½ ins. by 1 ft. 5 ins.

Kwan Hsiu was a Buddhist in the Later Shuh Principality of the Five Dynasties, and he was a gifted painter of Buddhas and Lohans in a style different from his contemporaries, and without their defects.

This is a portrait of Shih-kia-mu-ni, the Ru-lai Buddha, wearing a red stole, but one shoulder is left uncovered; he is sitting with legs crossed, and he has curly whiskers and spiral head-dress after the Indian fashion.

Kwan Hsiu gained fame by this wonderful portrait of Buddha seated on a dais, with a lion-like wild beast crouching at his feet, and his stole laced with gold thread. The colour of the robe is a very beautiful red of ancient hue.

五代西歷九百零八年
至九百五十九年

徐熙夜鶴守梅圖軸絹本
着色

英尺長五尺四寸四分
闊二尺十一寸之三

徐熙畫花果林木禽魚草蟲妙得造化不守前人窠臼凡畫花
者往往以色暈淡而成熙獨用墨以寫其枝葉蕊萼然後着色
故骨氣過人爲絕品此圖畫二鶴玄裳縞衣一矯首長鳴一自
梳其翎立於梅花樹下暗香疏影自然淡雅昔詩人句云天寒
有鶴守梅花圖蓋寫之也幀邊熙並自署名歟

THE FIVE DYNASTIES (A. D. 906-960).

HERONS GUARDING PLUM BLOSSOMS BY NIGHT.

Painted by ~~Shü~~^{Hsü} Hsi, in colours, on silk.

Size :—5 ft. 4 $\frac{3}{4}$ ins. by 2 ft. 11 ins.

Shü Hsi painted flowers, fruits, trees, forests, birds, fishes, grasses and insects very skilfully, making them appear life like and natural. He did not adhere to any stereotyped style. Artists of his day usually depicted flowers by laying on colours lightly; but Shü Hsi used ink to delineate the stems, leaves buds and shoots, and afterwards put on the colours; consequently the outlines and naturalness of the objects greatly surpass the work of other artists.

This painting shows us two herons with black plumage, one raising its head to utter a long loud cry, and the other standing beneath the plum tree preening its feathers. The delicate fragrance of the plum blossom, and the faint shadows in the moonlight, seem subtly and beautifully expressed. Formerly a poet wrote,—‘In Winter Herons guard the Plum Flowers,’ and this picture illustrates the poet’s fancy. Shü Hsi has written his name on the margin of this picture.

五代西歷九百零八年
至九百五十九年

關仝奇峯積雪圖軸絹本淡
着色

英尺長三尺二寸八分之五
闊一尺八寸

關仝五代梁朝人山水從荆浩木石出畢宏筆愈簡而氣愈壯
景愈少而意愈長深造古淡非碌碌畫工所能知也此圖奇峯
連亘積雪陰寒皴筆細若雨點樹幹用焦墨鈎勒罩以淡墨人
物舟馬略施淡設色氣象肅穆隆暑張之凜然有寒意畫法類
王維乃南宗之嫡乳也與北宗馬遠夏圭蹊徑自殊

THE FIVE DYNASTY (A. D. 906-960)
SNOW ON RUGGED MOUNTAIN PEAKS.

Painted by Kwan Tung, in light colours, on silk.

Size:—3 ft. 2 $\frac{5}{8}$ ins. by 1 ft. 8 ins.

Kwan Tung lived in the Liang Kingdom of the Five Dynasties. He painted landscapes after the style of King Hao, and trees and rocks after Pih-hung; and it seems that the fewer strokes he made with the brush the more powerful his design appeared, and the less scenic display the greater the effect. His workmanship reveals great skill in the ancient method of using light colours which the ordinary artist was not skilled in.

In this picture the rugged mountain peaks seem tangled together, and all are covered with snow and have a very wintry appearance. The outlines made by this artist's brush are remarkably fine and clear. In depicting trunks of trees he used burnt ink to make the horizontal strokes and pale ink for the covering layers. The people and their goods, as well as the boats and horses are sketched in light-colours, yet all are distinct. When this picture is unrolled in very hot weather, the people looking at it feel chilly, and even shiver. The picture is painted after the style of Wang Wei, the originator of this style of art in South China, and it is widely different from the easy style of Ma Yuen and Hsia Kwei.

五代西歷九百零八年
至九百五十九年

周文矩風雪歸騎圖軸絹本
着色

英尺長五尺一寸八分之五
闊二尺

周文矩五代南唐時官翰林待詔畫人物子女體近周昉而纖麗過之此圖畫一人戴笠身披紅色外罩騎駿馬方渡溪橋得得而行後隨二從人手執雨蓋作相顧狀馬亦騰驤俊快有迅不停蹄之勢雪山繇亘樹木蕭森彷彿塞外寒天風景

THE FIVE DYNASTIES (A. D. 906-960).

A TRAVELLER RIDING HOME AGAINST WIND AND SNOW.

Painted by ~~Cheo Wên-ku~~ ^{CHOU WÊN-CHÜ}, in colours, on silk.

Size :—5 ft. $5\frac{5}{8}$ by 2 ft. $1\frac{5}{8}$.

Cheo Wên-ku was a Probationer of the Hanlin College during the Southern Tang State of the Five Dynasties ; and he painted men, women, and children, after the style of ~~Cheo Fang~~ ^{CHOU}, but even more delicately and beautifully.

This painting depicts a man, wearing a large bamboo rain hat and a long red coat, riding on a fine horse across a bridge over the stream, and it seems as if the sound of the horse's hoofs on the bridge could be heard. The man on horseback is followed by two attendants carrying umbrellas. The horse is very swift and spirited and seems unwilling to halt even for a moment. Snow covered mountains stretch away for miles, while the trees are bare and drear ; and the whole picture is like a winter's scene beyond the frontier.

五代西歷九百零八年
至九百五十九年

周文矩仕女簪花圖軸

絹本
着色

英尺

長四尺二寸八分之二
闊二尺二寸八分之二

周文矩歷史見前此圖一美人手執漢宮銅鏡對鏡簪花後隨
侍婢手捧折枝膽瓶襯以芭蕉數叢臨風披拂絕妙一幅漢宮
春曉圖也

THE FIVE DYNASTIES (A. D. 906-960).

A LADY ADORNING HER HAIR WITH A FLOWER.

CHOU WÊN-KÜ - CHOU
Painted by ~~Cheo Wên-kü~~, in colours, on silk.

Size :—4 ft. 10 $\frac{1}{8}$ ins. by 2 ft. 2 $\frac{1}{8}$ ins.

For Cheo Wên-kü's history see a previous note. In this picture a beautiful lady is holding a brass mirror of the Imperial Palace of the Han Dynasty in one hand, and while looking in it she is putting a flower in her hair with the other hand. Behind her is a maid-servant carrying a flower-bowl in which are placed the flowers they gather. Near-by are several banana trees gently waving in the breeze. This pictures gives a very charming impression of a Spring morning in the Palace Garden of the Han Dynasty.

五代

西歷九百零八年
至九百五十九年

郭乾祐秋鷹圖

軸
絹本
着色

英尺

長四尺六寸八分之二
闊二尺六寸八分之二

郭乾祐乾暉之弟善花鳥又善寫鷹隼有擊搏之意此圖畫一巨鷹毛羽皁色目澄秋水立於海灘拳石之上四面波瀾洶湧但見一輪旭日其色殷紅乾祐昆季皆以畫鷹著名故有此出神入化之筆

THE FIVE DYNASTIES (A. D. 906-960.)

AN EAGLE IN AUTUMN.

~~KUO CHIEN-YU~~

Painted by ~~Kwoh Kien-yiu~~, in colours, on silk.

~~KUO CHIEN-YU~~

~~Kwoh Kien-yiu~~ was the brother of Kwoh Kien-hwei. He was a very skilful painter of birds, especially of eagles and falcons seizing their prey.

This picture portrays a large eagle, with dark plumage and eyes as bright and clear as a stream in Autumn, perched on a rock, amidst dangerous breakers, on the seashore. Above this scene, the morning sun, glowing red, is depicted.

Kien-yiu and his brother were both celebrated painters of eagles, and in such work greatly excelled the ordinary painter.

宋西歷九百六十年至
一千二百七十八年

王詵烟江疊嶂圖軸

絹本着色

英尺

長六尺六寸八分之五
闊四尺九寸四分之三

王詵字晉卿尙宋英宗皇帝女爲駙馬封公爵山水師唐李將軍融貫古今自成一家此圖層巒疊嶂迎面奇峯峭立高插雲表山腰置樓閣背臨大江蒼松數株茂密成林山下溪流環繞一方亭位置疏曠有人倚欄憑眺蒼莽雄渾氣象萬千非胸中富有丘壑者不能誠傑構也按晉卿身列貴戚淡泊名利日以書畫自娛築寶續堂收藏古今名畫與蘇東坡友善坐黨籍謫官不獨畫品高卽人品亦超絕也

SUNG DYNASTY (A. D. 960-1278)

MIST ON THE RIVER AND MOUNTAINS BEYOND.

Painted by Wang ~~SHEN~~ Sin, in colours, on silk.

Size:—6 ft. $6\frac{5}{8}$ ins. by 4 ft. $9\frac{3}{4}$ ins.

Wang ~~SHEN~~ Sin, also called Tsin King, became the son-in-law of the Emperor Ying Tsung of the Sung Dynasty, by whom he was made a Duke. At first, he painted landscapes after the style of General Li of the Tang Dynasty; but being well versed in ancient and modern art he soon established a style of his own.

This painting depicts tiers of mountain ranges and peaks, some of the latter so lofty that they enter the clouds, and the whole presents a strange and weird scene. On a slope of a mountain stands a large building near which are some pine trees with dark, heavy foliage, and, far away, the great river. At the foot of the mountain flows a stream around a square pavilion, on the railing of which a man is leaning and gazing into the vague and distant prospect, which, seemingly, extends for thousands of miles, and which could only be depicted by an artist of rich imagination and experience. This painting is the best work produced by Wang Sin. Although Tsin King was a relative of the Emperor, he did not attach great value to the relationship with its riches and fame, but every day found his pleasure in literature and painting. He erected the Pao Kwei Tang, in which to keep famous pictures, ancient and modern, and he was very friendly with Su Tung-po. Owing to his revolutionary tendencies he was deprived of all his offices. He was famous not only for his works of art but also for his character and general ability.

宋西歷九百六十八年至
一千二百七十八年

蘇軾墨竹圖軸

絹本
水墨

英尺長
闊

蘇軾字子瞻號東坡居士官至禮部尙書謚文忠善畫墨竹枯
木叢篠斷山筆力跌蕩自成一家人謂之東坡法詩文字爲宋
朝第一人以坐黨禁詔毀其生平書畫故流傳絕罕尺楮寸縑
後人珍如拱璧此圖脩竹數竿豐神瀟灑蓋其胷次高曠故即
遊戲筆墨亦迥殊流俗也賞鑒家當具慧眼辨之

SUNG DYNASTY (A. D. 907-1278)

A SKETCH OF BAMBOOS

Sketched by Su Shī in ink, on silk.

Su Shī, also called Tze-Chan and Tung-Po-Kü-Sze, was a official, and he ultimately became President of the Board of Rites; after his death he was canonized as Wen Chung. Su Shī was very skilful in sketching bamboos, dead trees, drawf bamboos, and cleft hills, in ink. He wielded a somewhat unrestrained but vigorous brush, and he established a style of his own, which his contemporaries described as 'Tung-po's method'. Su Shī, was one of the most accomplished poets, prose writers and calligraphers of the Sung Dynasty, but owing to his connection with secret societies he was dismissed from his official office, and his writings and works of art proscribed; hence very few of his pictures have been transmitted to later generations, and every work of his great or small, is much prized.

This picture contains several tall bamboos whose beauty and gracefulness and even blemishes, are truthfully depicted to satisfy the high ideal of the artist. Although Su Shī only painted for pleasure and recreation, his work is greatly superior to that of the average artist. Connoisseurs of Art quickly discern the excellence of his work.

宋西歷九百六十年至
一千二百七十九年

郭熙峯巒積雪圖軸

絹本

英尺長五尺二寸八分之三
闊二尺二寸四分之三

郭熙河陽人故稱郭河陽爲宋御院藝學士山水摹李成畫回
溪斷崖巉岩削壁雲烟變滅之狀獨步一時此圖重巒疊嶂積
雪皚皚巨峯突起瘦骨峻峭勢尤嶽奇寒林叢樹景狀蕭森其
中人物或走馬看山或掃雪庭前或扁舟垂釣溪橋曲折山路
盤紆村居野店參差掩映於尺幅之中而丘壑重疊層層布置
有目極千里之勢幀上下李寅跋語言生平閱郭河陽畫眞實
參半惟此可決爲眞本無疑賞鑒家當具慧眼辨之

SUNG DYNASTY (A. D. 960-1278)

SNOW ON MOUNTAIN RIDGES AND PEAKS.

Painted by ~~Kwoh~~ ^{Kuo} Hsi, on silk.

Size :—5 ft. 0 $\frac{3}{8}$ ins. by 2 ft. 2 $\frac{3}{4}$ ins.

~~Kwoh~~ ^{Kuo} Hsi was a native of Honan, and was, therefore, often called Kwoh Ho-yang. He was a student of the Imperial Academy of Art in the Sung Dynasty. He painted landscapes after Li Chêng. He also painted eddying streams, abrupt precipices, and lofty cliffs with sides as steep as a wall, and changing clouds and mists, such as he only, in that generation, could paint.

This picture contains many mountain ridges and steep peaks covered with masses of glistening snow; these great peaks reach upwards overtopping one another, the general effect being grandly irregular and awe-inspiring. The wintry forests abound with trees, but their aspect is sombre and drear. As to the people in this picture, some are riding on horses to view the mountains, others are sweeping away the snow in front of the houses, while a few fishermen in small boats are catching fish. A bridge spans the winding stream, and a mountain path winds vaguely away in the distance. The houses of the hamlet are scattered about-half hidden in nooks of the foothills. Every foot of the canvas is crowded with mountains, tier above tier, and torrents and streams, so that the perspective seems to reveal a view stretching away a thousand miles.

The inscription on this picture was written by Li Yin, who states in it that he himself inspected the paintings alleged to be the works of Kwoh Ho-yang and found some of them genuine and some spurious; but this painting is undoubtedly genuine, and connoisseurs will be able to perceive this.

宋西歷九百六十八年至一千二百七十八年

趙令穰問渡圖軸絹本
着色

英尺長三尺六寸四分之二
闊一尺十一寸八分之二

趙令穰字大年宋宗寶封公爵見唐韋偃畫蹟師之不數月便能逼真雪景類王維汀渚水鳥有江湖意此圖一高士携童向溪邊問渡舟人手執搖櫓移舟傍岸與之對語隔岸背擁紅衣者聞聲回顧有畏寒瑟縮狀林木山巒積雪皚皚當是雪後初霽時景跋語謂其山谿樹色之森寒人物情態之間雅彷彿王維洵非虛語幀角自署名欸四周裱紙上題跋皆清康熙乾隆兩朝人名筆也

SUNG DYNASTY (A. D. 960-1278)

CALLING THE FERRY-BOAT.

Painted by Chao Ling-~~rang~~^{JANG}, in colours, on silk.

Size:—3 ft. 6 $\frac{3}{4}$ ins. by 1 ft. 11 $\frac{1}{8}$ ins.

Chao Ling-~~rang~~^{JANG}, also called Ta-Nien, was a member of the Imperial family of the Sung Dynasty and had the title of Duke. Having seen some pictures painted by Wei Yen of the Tang Dynasty, he studied and imitated them, and in a few months he was able to produce pictures as good as the original ones. His snow scenes are after Wang Wei's style, and his water-fowl of pools and streams seem to suggest views of wide expanses of water.

In this picture a literary man is leading a lad by the hand towards a ferry and calling for the ferry-boat. The boatman has the oars in hands and is rowing the boat towards the bank to discuss the matter with the scholar. On the opposite bank there is a man clad in red garments, and he has turned his head to look; but he is shivering, and drawing his garments tightly about him, as if he dreads the cold. The trees and mountains are loaded heavily with snow, the scene representing the state of the weather after a snow-storm. The inscription on the picture praises the wintry appearance of the trees, streams and mountains, and the bearing of the human figures--the whole resembling the style of Wang Wei. This praise is well merited! In a corner of the picture the artist has inscribed his own name. The incriptions on the four margins were written by famous calligraphers of the Kang Hsi and Kien Lung reigns of the T'sing Dynasty.

宋西歷九百六十八年至
一千二百七十八年

趙令穰水邨圖軸
絹本 着色

英尺
長二尺四寸八分之三
闊一尺零八分之五

趙令穰歷史見前此圖楊柳溪灣綠陰夾道臨水人家茅屋參
差自成村落得江湖間曠之趣唐宋名家畫山水層巒疊巘多
關隴間形勝自大年獨創一格水汀沙渚遠浦漁邨摹寫江南
風景有極目千里之勢遂推絕唱

SUNG DYNASTY (A. D. 960-1278)

A VILLAGE BY THE WATER.

Painted by Chao Ling-jang, in colours, on silk.

Size:—2 ft. $4\frac{3}{8}$ ins. by 1 ft. $0\frac{5}{8}$ in.

The history of Chao Ling-jang is given in a previous note.

This picture presents a view of willow trees by a winding stream; the shade of the green foliage covers the path, while the thatched cottages of the villagers are scattered about the banks of the stream, reminding one of larger views of rivers and lakes. Landscape painters of the Sung and Tang dynasties depicted tiers of mountains, and peaks above peaks, and mountain barriers and passes; but Chao Tze-ta created a new style, depicting streams, and banks, and pools, broad reaches and fishing villages,—all suggesting vast views of Kiang-nan scenery and meriting great praise.

宋西歷九百六十八年至
一千二百七十八年

徐崇矩風篁舞鶴圖

軸絹本
着色

英尺

長五尺
闊二尺十一寸四分之二

徐崇矩徐熙孫花鳥蟲魚不墜家學尤工仕女此圖一鶴臨風
翔舞翅張如車輪振翮欲飛颯颯有聲翠竹數竿枝葉皆作斜
向乃繪風繪聲之筆不盡寫生能手也

SUNG DYNASTY (A. D. 960-1278)

A CRANE FLYING AGAINST THE WIND.

~~HSÜ CHUNG-KÜ~~
Painted by ~~Sü-Chung-kü~~, in colours, on silk.

Size:—5 ft. by 2 ft. 11½ ins.

~~HSÜ CHUNG-KÜ~~
~~Sü-Chung-kü~~ was a grandson of Sü-hsi, and he painted flowers, birds, insects and fishes after the style of his grandfather; he also excelled in painting figures of men and women.

This painting depicts a crane flying against the wind, its wings spread out like the wheels of a carriage; and the bird seems trying to move forward, but in vain. Below, are a few bamboos, growing, and the leaves are all blown aslant by the force of the wind.

The brush of this painter could not only depict living things but even the force and sound of the wind.

宋西歷九百六十年至
一千二百七十八年

范寬疎松泉石圖

絹本淡
着色

英尺

長五尺九寸八分之七
闊三尺零八分之七

范寬名中正秉性迂緩世人謂之范寬山水師李成荆浩嘗語
人曰與其師於人不若造化乃卜居華山以真景著於毫端此
圖古松一株骨立屈曲狀若蚪龍蒼藤纏繞其身真數百年物
也懸崖清泉流於石隙畫筆蒼渾雄厚自成一家

SUNG DYNASTY (A. D. 960-1278)

PINE TREE, STREAMS AND ROCKS.

Painted by Fan ~~Kwan~~^{KUAN}, in light colours, on silk.

Size:—5 ft. $9\frac{7}{8}$ ins. by 3 ft. $0\frac{7}{8}$ in.

Fan ~~Kwan's~~^{KUAN's} true name was Chung-Cheng, but he was called Fan Kwan by the people of his time because he was good-natured and easy-going, at first, his landscapes were painted after the style of Li Cheng and King Hao. But afterwards he said that imitating the style of other artists was not so good as copying nature; so he lived among the mountains and painted the real scenery of nature first-hand.

This picture shows us an old pine tree, bare, and gnarled and twisted resembling a coiled dragon; creeping vines are round its trunk which seems several centuries old. A torrent of clear water is rushing from an opening in an overhanging cliff.

This painter wielded his brush with freedom and vigour and created a style of his own.

宋西歷九百六十八年至一千二百七十八年

黃居寶朝陽鳴鳳圖

軸絹本
着色

英尺長五尺八寸四分之
闊三尺

黃居寶筌子宋紹興秘閣中有會禽圖最稱富麗此圖一丹鳳
鳴於高岡毛羽錯采旁立二白鶴鳥鵲飛鳴上下襯以梧桐竹
實是院畫之最工緻者

SUNG DYNASTY (A. D. 960-1278)

PHOENIX CALLING TO THE MORNING SUN.

~~HUANG CHU-P'U~~

Painted by ~~Hwang Ku-pao~~, in colours, on silk.

Size:—5 ft. 8 $\frac{1}{4}$ ins. by 3 ft.

~~HUANG CHU-P'U~~

~~Hwang Ku-pao~~ was the son of Hwang ~~Tsuen~~ ^{CHUEN}, and in the Shao Hsing reign of the Sung Dynasty he painted a picture, called 'A Meeting of Birds,' for the Emperor's private apartments, and it was extolled as a very fine work.

In this picture, a red phoenix is on a high hill calling out loudly. Its plumage is bright and many-coloured. Near-by, are two white cranes standing, while many small birds are flying about and chirping. 'Tong' trees and green bamboos are here and there to complete the scenic effect. This painting was the most beautifully executed one in the Academy of Art.

宋西歷九百六十八年至
一千二百七十八年

張澤端藝術圖軸

絹本
着色

英尺

長五尺一
闊三尺零
二分之三

張澤端官翰林畫史精界畫嗜舟車市橋村落人物別成家數

此圖巨松古椿綠陰延奕匠作四人往來邂逅兩肩担者一携

鋸木器爲木工一筐中滿貯刀劍爲冶工兩負戴者一負竹罔

重重爲箍桶匠一執鋸齒規尺等物爲斲輪手時當溽暑故解

衣磅礴手不停揮情狀逼肖

SUNG DYNASTY (A. D. 960-1278)

HANDICRAFTSMEN.

Painted by Chang ~~Tsch-twan~~ ^{TSE-TUAN}, in colours, on silk.

Size :—5 ft. $1\frac{3}{8}$ ins. by 3 ft. $0\frac{1}{2}$ in.

Chang ~~Tsch-twan~~ ^{TSE-TUAN} was a member of the Hanlin College, and also an artist. He was a skilled painter of landscapes, and he liked to sketch boats, carriages, markets, bridges, hamlets, and human figures a style of his own.

In this picture there are some large fine trees and ancient 'Chun' trees covered with abundant foliage green and refreshing. Four artisans are on the road two of them carrying tools; one of them is a carpenter carrying a saw for cutting wood, while the other has a basket full of sharp tools—chisels, etc., denoting that he is a worker in metals. The other two are carrying things across their shoulders, one a lot of bamboo hoops for tubs indicating that he is a cooper, while the other has a hand saw, a foot-rule, and a pair of compasses, etc., showing that he is a wheelwright. The season being summer the men's garments are open and loose, and all the figures are natural in appearance.

宋西歷九百六十年至
一千二百七十八年

林和靖先生遺像軸

絹本着色

英尺

長四尺九寸八分之一
闊二尺十一寸八分之一三

林逋字君復杭州高士善繪事又善行草書爲詩孤峭澄淡不自錄稿或謂何不錄所著以傳後世曰吾終老山林尙不欲取名於時況在後世乎詩多奇句性恬淡好古弗趨榮利家貧衣食不足晏如也結廬杭州西湖之孤山遍植梅花畜一鶴客至則放鶴通報今西湖孤山有放鶴亭其遺趾也不娶無子自謂妻梅子鶴宋眞宗皇帝聞其名屢徵不出歲賜粟帛存問卒後賜諡和靖先生後人傳其遺像共相崇拜惟此爲宋時原像面貌酷肖云

SUNG DYNASTY (A. D. 960-1278)

PORTRAIT OF LIN HO-TSING.

Painted by "Unknown," in colours, on silk.

Size :—4 ft. $9\frac{1}{8}$ ins. by 2 ft. $11\frac{3}{8}$ ins.

Lin Pu, also called Kiun-fuh, was a famous scholar of Hangchow and an able painter; he was also noted for rapidity in writing 'grass' characters. He wrote, moreover, simple but lofty poetry, which he never corrected. When people asked him why he did not amend the poems he wrote he replied, I am a recluse living among the mountains, not desirous of being known to my own generation, and still less to future generations'. His poetry contains many strange expressions. Lin's nature was quiet and tranquil; and he loved antiquity, and cared nothing for riches and glory. His home was poor, and his food and clothing were insufficient, yet he was happy and contented. He built a small reed cottage near a solitary mountain by the West Lake, at Hangchow, and around it he planted plum trees. He also kept a white heron which flew and announced the arrival of visitors to its master. At the present time, there is The Flying Heron's Pavilion, at Hangchow, built in memory of Lin Ho-tsing. Lin had neither son nor daughter, for he never married. He used to say that the plum flower was his wife and the white heron his son. The Emperor Chên Tsung of the Sung Dynasty heard of Lin's fame, and asked him, several times, to take office, but he refused. Year after year the Emperor sent him food and clothing and inquired for his health, and after his death canonized him as the 'Peaceful and Tranquil sage'. After Lin's death his friends placed his portrait in the ancestral hall. This portrait is the original one of the Sung Dynasty and a true likeness of the sage.

宋西歷九百六十八年至
一千二百七十八年

陳用志琴劍歸裝圖

軸
絹本
着色

英尺

長五尺五寸八分之七
闊二尺十一寸四分之三

陳用志畫佛道人馬山川林木精詳巧此圖貴官一人玉帶烏
帽匹馬馳行一童前導敲門一童擔琴劍後隨旁無騶從有棄
官歸隱田園情景畫筆精妙蓋私淑劉松年者也

SUNG DYNASTY (A. D. 960-1278)

RETURNING HOME WITH LUTE AND SWORD.

Painted by Chên ~~Yong-chi~~ ^{YUNG - CHIH}, in colours, on silk.

Size:—5 ft. $5\frac{7}{8}$ ins. by 2 ft. $11\frac{3}{4}$ ins.

Chên ~~Yong-chi~~ ^{YUNG - CHIH} painted Buddhist and Taoist saints, men, horses, mountains, streams, trees and forests, very skilfully and cleverly.

This picture shows as an official, wearing a jade-buckle belt and a black hat, riding slowly on a horse. In front, is a lad knocking at the door of a house, and there is another lad behind carrying a lute and a valuable sword. The scene depicts an official who has retired from official life returning to his country home to live a life of leisure and retirement.

The painter has cleverly but unconsciously followed the style of Liu Sung-nien.

宋西歷九百六十八年至
一千二百七十八年

馬和之老子乘雲圖軸

絹本
着色

英尺

長三尺三寸四分之三
闊一尺八寸四分之三

馬和之南宋時官至工部侍郎畫人物佛像山水筆法飄逸自成一家此圖畫道教祖師老子容顏太古脩髯長耳坐雙輪車一御者輦之而行前有散花天女作先導長袖飄舞花落繽紛後隨二弟子一手執太極圖一背負丹書秘笈狀貌偉異遊行於雲氣之中乃太上老君西昇經內故事非臆造也幀上題跋乃名人閔奕仕筆

SUNG DYNASTY (A. D. 960-1278)

LAO TZE RIDING THROUGH THE CLOUDS.

Painted by Ma Ho-chi in colours, on silk.

Size:—3 ft. $3\frac{3}{4}$ ins. by 1 ft. $8\frac{1}{4}$ ins.

Ma Ho-chi was an official under the Southern Sung Dynasty, and the ultimately attained to the position of Vice-President of the Board of Works. His human figures buddhas, and landscapes reveal a very skilful and facile brush which enabled him to establish a style of his own.

In this painting the artist portrays Loo Tze, the Founder of the Taoist religion, in his most ancient aspect of countenance; his beard is very long, and his ears large, and he is seated in a two-wheeled chariot pushed by a man. In front of the chariot fairy maidens, wearing long-sleeved garments which trail in the breeze, are scattering flowers. Following the chariot are two disciples, one carrying in his hand a 'Chart of the Absolute,' and the other bearing on his back the Taoist Classic in a case. The countenances of all these figures moving through the clouds are different from the countenances of ordinary people. This picture is not painted from the artist's own imagination, but it illustrates the ancient story contained in the Si-Shêng-King. The inscription on this painting was written by a famous scholar, named Min Yih-shī.

宋西歷九百六十八年至
一千二百七十八年

孫知微鍾離訪道圖

軸絹本
着色

英尺長一尺六寸八分之五
闊二尺六寸

孫知微畫道釋放逸不蹈前人又善雜畫雖黃筌不能過其指
法之老此圖古仙女驪山老姥在深山之中拄杖間坐漢鍾離
權入山迷路遇見知爲異人訪問道術權遂從此棄家入正陽
洞脩煉登仙晉唐畫家寫貌最費斟酌須各肖其爲人是幀寫
傳者狀貌是勇士而權則謙恭有道氣老姥態度龍鍾各人分
際開卷瞭然古畫之勝今畫者在此

SUNG DYNASTY (A. D. 960-1278)

CHUNG LI SEEKING THE TRUE DOCTRINE.

~~CHI-H-WEI~~
Painted by Sun ~~Chi-wei~~ in colours, on silk.

Size:—1 ft. 6 $\frac{5}{8}$ ins. by 2 ft. 6 ins.

~~CHI-H-WEI~~
Sun ~~Chi-wei~~ painted Taoists and Buddhists according to his own ideas, not according to the ideas of former artists. He also painted all kinds of pictures, and even Hwang Tsüen did not surpass him in skill and workmanship.

This picture shows us the goddess Li-shan seated in the deep recesses of a forest, and leaning on a staff. Chung Li Küen, of the Han Dynasty, when wandering among the mountains, lost his way; and meeting Li Shan there he perceived that she was not an ordinary person, so he inquired of her the secret principles and methods of Taoism. From this time Chung Li abandoned his home, and entering the Chêng-Yang Grotto he studied the principles of Taoism and became one of the genii. The painters of the Tsin and Tang dynasties gave great attention to depicting correctly the form and faces of the persons they painted. In this picture Chung Li Küen's attendants appear as warriors, and Chung Li himself as a man of reverent and religious mien. Lao Mu is depicted as old and feeble. Indeed, all the faces are so portrayed that each may be distinguished at a glance. The superiority of ancient paintings is seen in this feature of the artist's work.

宋西歷九百七十八年至
一千二百七十八年

李公麟劉海蟾像軸

絹本
白描

英尺

長四尺二寸二分之二
闊二尺

李公麟字伯時號龍眠居士史稱伯時畫神佛似唐吳道子人物似韓滉創白描一格此劉海蟾像披髮跣足背負三足蟾神間意靜無塵俗相按海蟾名元英晉時得道仙去道士崔重微一日忽遇見海蟾及返顧已失所在三足蟾通靈術能土遁人謂海蟾常負之而行忽隱忽見乃其幻身之符云是幘衣摺紋如古籀文通體白描惟唇間略施淺絳龍眠畫設色西園雅集圖最膾炙人口以是知傳神妙腕固不能以白描一端盡之也

SUNG DYNASTY (A. D. 960-1278)

A PORTRAIT OF LIU HAI-CHAN.

Painted by Li Kung-lin, in pale colours, on silk.

Size :—4 ft. 2½ ins. by 2 ft.

Liu Kung-lin, also called Peh-shi and Lung-Mien-Kü-Sze, is praised in the Records of Paintings as an artist whose pictures of gods and buddhas are equal to those by Wu Tao-tze of the T'ang Dynasty, and his human figures almost as good as those painted by Han Hwang. He devised a special method of his own for sketching in pale colours.

In this portrait of Liu Hai-chan, the hair is unbound and loose, and the feet bare, and on his back he is carrying a 'three-legged toad.' He was pure and spiritual and unlike worldly-minded people.

Liu Hai-chan was also named Yuen-ying, and during the Tsin Dynasty he became one of the Genii. One day a Taoist, named Tsui Chung-hwei, met Hai-chan, but, in a moment, the latter disappeared. The three-legged toad understands the magical methods whereby the gods and genii render themselves invisible, and it is said that Hai-chan always carried the three-legged toad with him when travelling in order that he might become visible or invisible, at any moment, as he wished.

In this picture the pattern of Hai-chan's garments resembles the ancient seal characters, and the whole of the body is limned in pale colours, only the lips are touched with light red.

Liu Lung-mien also painted a coloured picture, styled the 'Si-Yuen-Ya-tsih,' which was very attractive and pleasing, and showed that this artist could do other fine work besides paintings in pale colours.

宋 西歷九百六十年至
一千二百七十八年

黃居案戲水鸚鵡圖軸

絹本淡
着色

英尺

長六尺一寸四分之二
闊三尺一寸四分之二

黃居案筌次子能世家學花竹翎毛默契天真冥搜物理不輕
着筆此圖二鸚鵡拍浮波面岸上芙蓉丹桂著花甚茂滿幅交
柯密葉最難措手而此則層次分明絕不凌亂傳采亦淡雅是
熟精畫理工力兼到之作畫中能品也

SUNG DYNASTY (A. D. 960-1278)

DUCKS GAMBOLLING.

~~HUANG KU-TS'AI~~

Painted by ~~Hwang Kü-tsai~~, in colours, on silk.

Size:—6 ft. 1 $\frac{1}{4}$ ins. by 3 ft. 11 $\frac{1}{4}$ ins.

~~HUANG CHU-TS'AI~~

~~Hwang Ku-tsai~~ was the second son of Hwang Tsüen, and he studied art under his father. He painted flowers, bamboos, and the plumage of birds so naturally that his knowledge of art seemed intuitive; but he studied the nature of objects carefully before he attempted to paint them.

In this picture, two ducks are floating on the water, while on the shore hibiscus and cassia plants show a profusion of flowers; and there is much foliage, difficult to paint. Every object is clearly portrayed in proper order, and there is no confusion. The colours, too, are laid on very lightly giving grace and beauty to the picture. Such a work displays the highest skill and science of art.

宋西歷九百六十八年至一千二百七十八年

許道寧蜀山行旅圖

絹本
着色

英尺

長七尺三寸八分之七
闊三尺一寸八分之七

許道寧北宋時人山水學李成峯巒峭拔林木勁梗自成一家
此圖崇山絕澗上設棧道行旅往來人馬絡繹峯巒樹石積雪
未消乃蜀山風景也蜀山危峻昔人架木爲梁以通行旅名曰
棧道懸崖壁立下臨深淵奇險可怖是幅布景構局都是真相
可當臥游豈僅賞其筆墨之妙

SUNG DYNASTY (A. D. 960-1278)
TRAVELLING THROUGH THE MOUNTAINS OF
SZECHUEN.

Painted by Hsü Tao-ning, in colours, on silk.

Size :—7 ft. $3\frac{1}{8}$ ins. by 3ft. $1\frac{7}{8}$ ins.

Hsü Tao-ning lived in the Northern Sung Dynasty, and he painted landscapes after the style of Li-Chêng; but he established a style of his own in paintings of lofty mountain ranges and precipitous peaks, and bold sketches of mountain forests.

This picture presents to us a panorama of grand mountain ranges and deep gorges, and plank roads up steep cliffs over which travellers pass continuously; while snow, which never thaws, accumulates on the high peaks, trees, and rocks, forming the special feature in the scenery of the Szechuen Mountains.

The mountains of Szechuen being very steep and dangerous in former times, plank roads supported on frames and piles (called 'Chan-tao') were made to enable travellers to pass over them. The overhanging cliffs are as steep as the walls of a house, and below are deep gorges and torrents fearsome and dangerous.

In this picture the situation and scenery are all portrayed very faithfully, so that one may fancy oneself among the mountains of Szechuen, and one not only praises the skill of the artist but also the scenery depicted.

宋西歷九百六十年至
一千二百七十八年

李德柔南華真人像軸

絹本着色

英尺長四尺一寸
闊一尺六寸四分之二

李德柔北宋宣和時道士陽號妙應工神仙故實寫真妙絕一時按南華真人姓莊名周上古戰國時人其發明哲學與老子同源故人稱莊老著莊子一書內有南華篇遂尊之爲南華真人幀上有德壽殿寶等璽乃南宋內府藏印並載入式古堂書畫彙考宣和御府藏畫一門

SUNG DYNASTY (A. D. 960-1278)

A PORTRAIT OF NAN-HWA-CHÊN-RÊN.

Painted by Li Teh^{mü}, in colours, on silk.

Size:—4 ft. 1 in. by 1 ft. 6 $\frac{3}{4}$ ins.

Li Teh^{mü} was a Taoist priest who lived in the Süen-Ho reign of the Northern Sung Dynasty. Afterwards the name 'Miao-ying' was given to him by the Emperor. He painted pictures illustrating stones of gods and genii, and he was pre-eminent for his portraits, which are wonderfully fine and truthful. Han-Hwa-Chên-ren's surname was Chwang, and his name Chao. He lived in very ancient times, during the Wars of the (Seven) Kingdoms; and he taught wisdom intuitively as if it came from the same source as the teaching of Lao-tze. People, therefore, styled him Chwang-lao. He compiled a book, catted 'Chwang-Tze,' which contained the 'Nan-Hwa' Essay; hence he was also called by people 'Nan-Hwa-Chên-rên.' At the top of this picture is the 'Teh-sheo-tien-pao' seal, which was the private seal of the Imperial Palace of the Southern Sung Dynasty. This painting, moreover, is classified in the Shī-ku-tang Records of Art; and it is stated that it was kept in the Imperial Palace in the Süen-ho reign.

宋西歷九百六十年至
一千二百七十八年

宋徽宗鸚鵡圖軸

紙本淡
着色

英尺

長三尺八寸八分之五
闊一尺八寸八分之五

宋徽宗北宋皇帝國號宣和取歷代名畫集爲百卷名宣和畫譜善墨竹花石於翎毛尤注意形狀如生衆莫能及此圖三鸚鵡飛鳴咕噪空中落羽片片狀若酣鬥松實一枝着墨不多正中清乾隆帝題詩二首暉池上又題活潑地三大字綾上清咸豐帝和詩二首餘有兩親王兩大臣恭和押印重疊多至十八璽乃清內府秘藏之寶流落於人間者也

SUNG DYNASTY, (A. D. 960-1278)

THRUSHES.

Painted by the Emperor ~~Hwei~~^{HUI}-Tsung, in colours, on paper.

Size:—3 ft. 0 $\frac{5}{8}$ ins. by 1 ft. $\frac{1}{8}$ ins.

~~Hwei~~^{HUI} Tsung was Emperor during the Suen-Ho reign of the Northern Sung Dynasty, and he collected a hundred of the most famous paintings of the Five Dynasties and they were styled the 'Suen-Ho Art. Collection.' This Emperor displayed great skill in making ink sketches of bamboos, flowers and rocks, and he was especially noted for his pictures of feathered creatures which were remarkably lifelike, his skill in such work far surpassing that of the ordinary artist.

This picture shows us three thrushes fighting and clamouring as they fly, and feathers from their plumage are falling through the air as if a fierce fight were going on. Besides the birds, there is only a branch of a pine tree, sketched in ink, in the picture. At the top of the canvas, just in the middle, are two verses written by the Emperor Kien Lung of the Tsing Dynasty; and on the margin above are inscribed the four large characters, 'hoh-poh-poh-ti,' meaning 'very natural and lifelike.' There are also two verses inscribed on the margin by the Emperor of the Hsien Fung reign of the Tsing Dynasty. Besides these inscriptions, there are congratulations written on the margins of this painting by two princes of the Imperial Family and two councillors of state. There are, moreover, as many as 18 stamps and seals on this picture, which was preserved for a long time as a great treasure in the Imperial Palace; but recently it has drifted outside, and is now on the market for sale.

宋西歷九百六十八年至
一千二百七十八年

宋徽宗蘆鵝圖軸

絹本
着色

英尺

長五尺六寸八分之五
闊二尺四寸八分之五

宋徽宗北宋皇帝國號宣和取歷代名畫集爲百卷名宣和畫譜善花竹於翎毛尤爲注意形狀如生衆所莫及此圖畫二野鳬姿態活潑其翅翼上著色翠藍鮮妍無匹可想見當日勾調顏色選料之精觀以雙鈎蘆葦疏落有致上題宣和殿製四字并用押印乃徽宗得意筆也

SUNG DYNASTY (A. D. 960-1278)

DUCKS AMONG REEDS.

Painted by the Sung Emperor, ~~Hwei~~^{HUI} Tsung, in colours, on silk.

Size,—5ft. 6 $\frac{5}{8}$ ins. by 2ft. 4 $\frac{5}{8}$ ins.

~~Hwei~~^{HUI} Tsung was of the Northern Sung Dynasty, and his reign was styled Suen Ho. He collected a hundred of the most famous pictures of different dynasties, which were called the "Suen-ho Collection of Paintings." He was a fine painter of flowers and bamboos, and especially of birds which are natural and life-like—excelling the work of other artists.

This painting depicts two wild ducks—very lively and animated. Their wings are turquoise blue, fresh and beautiful; such incomparable work shows that this painter knew how to select and blend his colours skilfully, and harmoniously. Near-by are double-jointed reeds scattered about giving a pleasant appearance to the scene.

At the top of the picture, are the four characters, 'Suen-ho-Tien-chi', that is, painted in the Suen Ho Palace. This painting, moreover, is stamped with the 'Duck Seal,' showing that it is the special work of the Emperor Hwei Tsung.

宋西曆九百六十八年至一千二百七十八年

葛守昌雪梅錦鷄圖軸

絹本
着色

英尺

長八尺二寸八分
闊三尺二寸八分
之一

葛守昌官畫院祗候工花竹翎毛兼草蟲蔬果率有生意此圖

錦雞文禽毛采鮮明紅茶白梅花開續紛樹枝上觀有積雪乃

院體之佳者

SUNG DYNASTY (A. D. 960-1278)

WINTER PLUM BLOSSOMS AND GOLDEN PHEASANTS.

~~Kuo CHOU-CH'ANG~~
Painted by ~~Koh Sheo-chang~~, in colours, on silk.

Size :—8 ft. $1\frac{1}{4}$ ins. by 3 ft. $2\frac{7}{8}$ ins.

~~Kuo CHOU-CH'ANG~~
~~Koh Sheo-chang~~ was a Probationer of the Imperial Academy of Art, and was skilled in painting flowers, bamboos, and feathered creatures, as well as herbs, insects, vegetables and fruits—all very real and natural in appearance.

This picture portrays a Golden Pheasant, with beautiful and many-coloured plumage—fresh and brilliant. Near-by are red-tea flowers and white plum blossoms opening in great profusion; while on the branches of the trees there are patches of snow still to be seen. This painting was one of the most beautiful sights in the Academy.

宋西歷九百六十八年至
一千二百七十八年

夏圭吟梅賞雪圖

軸絹本
着色

英尺

長五尺三寸四分之三
闊二尺十寸四分之三

夏圭字禹玉南宋寧宗皇帝時官畫院待詔賞金帶畫人物蒼
老雪景學范寬山水自李唐以下無出其右者此圖畫亭臺一
角中立老人賞梅吟詩臺下環曲欄一童掃雪階下亭邊古樹
一株老幹撐天旁植古梅著花點點遠山層疊上有積雪山凹
露古寺矗立雲表圭本以畫雪景擅名用筆蒼勁渾厚乃其特
色

SUNG DYNASTY (A. D. 960-1278)

COMPOSING A POEM IN PRAISE OF THE WINTER
PLUM FLOWER.

Painted by Hsia ^{KUEI}~~Kwei~~, in colours, on silk.

Size:—5 ft. $3\frac{1}{4}$ ins. by 2 ft. $10\frac{3}{4}$ ins.

Hsia ^{KUEI}~~Kwei~~, also called Yü-yueh, was a Probationer of the Academy of Art in the reign of the Emperor Ning Tsung of the Southern Sung Dynasty, and he had the 'Golden Girdle' bestowed on him. He painted human figures after the ancient style; and he studied Fan Kwan for his snow-storms. He had no superior in landscapes from the time of Li Tang onwards.

This picture shows us a pavilion in which an old man is standing and looking at some plum flowers, and composing a poem about them. Around the pavilion winds a veranda, and a lad is sweeping the snow from the steps. Near the pavilion is an old tree stretching skyward, and by its side there is an old plum tree dotted with buds and flowers. The distant mountains rise tier above tier, and all are covered with snow, while in a hollow an old monastery may be partly seen emerging from the clouds. Hsia Kwei is most celebrated for his snow scenes which reveal a bold and strong brush—his special distinction.

宋西歷九百六十年至
一千二百七十八年

徐世昌松陰書屋圖軸

絹本
着色

英尺
長五尺一寸八分之七
闊三尺五寸八分之七

徐世昌畫師馬遠得其神似此圖高松之下書齋軒敞繚以回
欄主人散步逍遙一童候門山中隱士高臥茅屋未起晴嵐蒼
翠布景構局不減馬遠

SUNG DYNASTY (A. D. 960-1278)

A STUDY AMONG PINE TREES.

~~HSÜ SSÜ-~~
Painted by ~~Sü Shī~~ Ch'ang, in colours, on silk.

Size:—5 ft. 11 $\frac{7}{8}$ ins. by 3 ft. 5 $\frac{7}{8}$ ins.

~~HSÜ SSÜ-~~
~~Sü Shī~~ ch'ang studied the style of Ma Yuen, and he achieved distinction in art almost as great as that of his master.

This picture shows us a spacious study beneath tall pine trees, and surrounded by a winding veranda along which the owner is sauntering. At the gate a lad is standing. Near-by is a thatched cottage in which a retired scholar is still sleeping. The mountains are shrouded in a fine mist; and the whole design is not inferior to a work by Ma Yuen.

宋西曆九百六十八年
一千二百七十八年

趙伯駒清溪碧綠圖軸
絹本 青綠

英尺
長四尺六寸八分之一
闊二尺四寸

趙伯駒字千里宋宗室優於山水花菓翎毛至於人物樓台界
畫極盡工細之妙此圖層樓曲榭倚山臨水其中往來游行入
小如豆遠望丹楹畫棟奚啻千門萬戶極盡界畫之能幘角自

署名款

SUNG DYNASTY (A. D. 960-1278)

A CLEAR DEEP STREAM.

Painted by ~~Tsao Peh-kü~~ ^{CHAO PE-KU}, in light and dark shades of green, on silk.

Size:—4 ft. 6 $\frac{1}{8}$ ins. by 2 ft. 4 ins.

~~Tsao Peh-kü~~ ^{CHAO PE-KU} also called Tsien-li, was a member of the Imperial Family of the Sung Dynasty. He painted excellent landscapes, flowers and fruits, and feathered creatures; his human figures, and views of towers and terraces also reveal very fine and beautiful workmanship.

This picture shows us high buildings and winding terraces resting on the hills, or by the banks of the stream. Among the hills travellers and pleasure-seekers are coming and going, and they look no bigger than peas. Red pillars and painted beams can be seen in the distance indicating that there are many fine buildings there, and great skill is displayed in the perspective. The artist has written his name in one corner of the picture.

宋西歷九百七十八年至
一千二百七十八年

陳居中宮姬調琴圖軸

絹本
着色

英尺

長四尺一寸四分之二
闊一尺九寸四分之二

陳居中嘉泰時畫院待詔人物蕃馬布景設色不亞黃宗道此
圖宮姬五人粧容妍靚一揮扇坐石諦聽一調琴一吹笙一手
執洞簫佇立一倚石熟睡湖石玲瓏襯以碧色芭蕉衣褶紋細
勁如游絲蕉石亦用細筆鈎勒畫仕女而氣韻雅淡足徵畫品
之高

SUNG DYNASTY (A. D. 960-1278)

IMPERIAL CONCUBINES PLAYING THE LUTE.

Painted by Chên ^{CHU}~~Ka~~-chung, in colours, on silk.

Size:—4 ft. 1 $\frac{3}{4}$ ins. by 1 ft. 9 $\frac{3}{4}$ ins.

Chên ^{CHU}~~Ka~~-chung was a Probationer of the Imperial Academy of Art in the Kia-tai reign of the Sung Dynasty. He painted Mongol horses and human figures wonderfully well, arranging the scenery and laying on his colours almost after the style of Hwang Tsung-tao.

In this pictures there are five Imperial concubines whose faces are beautifully adorned. One of the ladies is sitting on a stone seat waving her fan and listening; another is playing a lute; the third is blowing Pandean-pipes; the fourth, who is standing aside, is holding a bamboo flageolet; while the fifth is leaning against a rock seemingly asleep. The lake and rocks are very charming, and handsome banana trees with their large green leaves increase the beautiful effect. The lines and folds of the ladies' garments are very graceful and show remarkable skill in drapery—giving the garments the appearance of silk floating in the air. The outlines of the banana trees and rocks also reveal great skill with the brush. The ladies are painted to display good-breeding, elegance, refinement, and delicacy—making the picture a work of art of the highest order.

宋西歷九百六十八年至
一千二百七十八年

陳居中神羊獻瑞圖軸

絹本
着色

英尺

長四尺七寸八分之七
闊二尺六寸八分之三

陳居中歷史見前此圖畫一獵人跨駿馬手牽神羊得意而歸
攷神羊形似羊性能觸邪遇聖世則出見爲世所罕觀獵人獲
之喜爲瑞應將以獻諸國王而蒙上賞焉事蹟見漢史輿服志
居中善畫羌胡游獵人物此幀畫獵人神采奕奕目光炯然馬
亦騰驤俊偉乃平生得意筆也

SUNG DYNASTY (A. D. 960-1278)

A FELICITOUS GIFT OF A DIVINE SHEEP.

Painted by Chên ~~Kü~~^{chü-}chung, in colours, on silk.

Size:—4 ft. $7\frac{7}{8}$ ins. by 2 ft. $6\frac{3}{8}$ ins.

The history of Chên ~~Kü~~^{chü-}chung will be found in a previous note.

This painting depicts a hunter riding on a fine horse and leading a divine sheep, which he is taking back to his home with evident satisfaction. On inspecting the body of this 'divine' sheep it will be seen that it resembles of an ordinary sheep, but its nature teaches it to point out an evil man by putting him. This kind of sheep appears only when the Empire is peaceful under a good ruler, and therefore it is very seldom seen. The hunter seems very pleased to have caught such a felicitous omen which he will present to the Emperor and thereby gain the Imperial favour. This story is taken from the 'Yu-fuh' Annals, in the History of the Han Dynasty.

Ku-chung painted hunters of the 'Kiang-Hu' tribes, and their spoils, very accurately; and this painting depicts a fine figure of a hunter, with piercing eyes, seated on a spirited and powerful horse. It is the best picture he painted.

宋 西歷九百七十九年至一千二百七十九年

劉松年高山流水圖軸 絹本着色

英尺 長三尺九寸八分之七闊二尺零八分之三

劉松年淳熙時畫院待詔賜金帶山水樓臺人物神氣精妙世稱絕品此圖係畫古代周人鍾子期余伯牙彈琴事伯牙鼓琴子期聽之意在高山曰巍巍乎若高山意在流水曰蕩蕩乎若流水子期死伯牙遂絕絃圖中茅亭之內伯牙抱琴起立子期向之拱手有訪求知音意亭外列騶從樹木叢蔚宛在深山之中今伯牙琴臺在揚子江上游名蹟猶存

SUNG DYNASTY (A. D. 960 to 1278)

THE MUSIC OF MOUNTAINS AND STREAMS.

Painted by Liu Sung-nien, in colours, on silk.

Size :--3 ft. $9\frac{7}{8}$ ins. by 2 ft. $0\frac{3}{8}$ ins.

Liu Sung-nien lived in the Shun-Hsi reign, and was a Probationer of the Han-lin College. The Golden Girdle also was bestowed on him by the Emperor.

He painted landscapes, buildings and terraces, and human figures most skilfully and naturally and they were praised by his contemporaries as works of the highest excellence.

This painting depicts two men of the ancient Chow Dynasty, Chung Tze-Ch'i and Yü Peh-ya, enjoying the music of the lute. Peh-ya is playing, and Tze-ch'i is listening and praising Peh-ya's skill. The music, he says, brings before him a vision of lofty mountains and rushing streams. After Tze-chi's death Peh-ya would not play the lute again. Within the thatched cottage, in the picture, Peh-ya is standing erect clasping the lute in his arms, while Tze-chi is standing opposite saluting him and inquiring about the tune. Outside the cottage, which is situated in a deep recess of the mountains and surrounded by luxuriant trees, Tze-chi's horses and attendants may be seen. At the present time, the "Lute Pavilion of Peh-yä," is still preserved as a memorial on the upper Yangtze Kiang.

宋西曆九百七十八年至
一千二百七十八年

劉松年掃花延客圖軸

絹本
着色

英尺長五尺六寸八分之七
闊三尺一寸八分之七

劉松年歷史見前此圖畫層樓一角護以短垣一溪童應門開
掃落花有客款步而來主人出門延客相向拱手作歡迎狀門
左右大椿二株巨可合抱枝葉蒼蔚旁有天桃著花穠豔春色
盎然門前溪流環繞跨以石梁遠山約略上懸瀑布一道望之
如在天半世稱松年與李唐馬遠夏圭爲宋四大家各有獨到
而此幀用筆之沉快布局之精密實兼衆長而有之洵松年平
生第一傑構

SUNG DYNASTY (A. D. 960-1278)

SWEEPING THE PATH FOR A GUEST TO WALK ON.

Painted by Liu Sung-nien, in colours, on silk.

Size:—5 ft. $6\frac{7}{8}$ ins. by 3 ft. $1\frac{7}{8}$ ins.

The history of Liu Sung-nien is given in a former note.

This picture shows us a high building surrounded by a low wall, and a lad has opened the gate and is sweeping away the dead flowers from the path to admit a visitor who is slowly approaching. The master has come out to the gate to receive the visitor, and they are saluting one another and seem glad to meet. On each side of the gate is a tall 'Chun' tree, whose girth would require two men with outstretched arms to encompass. The foliage of these trees is very luxuriant. Near-by, is a beautiful peach tree covered with rich and abundant blossoms; indeed the whole picture is touched with the freshness of Spring. In front of the gate there is running water crossed by a stone bridge. The distant mountains are vaguely perceived, and a cascade is falling down their side.

The people of his day classed Sung-nien with Li Tang, Ma-Yuen, and Hsia Kwei, and these four were regarded as the greatest painters of the Sung Dynasty, each being noted for some special excellence.

This picture seems to have been painted with a joyous brush, yet very skilfully and carefully; it is the best of Sung-nien's works, and superior even to the works of his three great contemporaries.

宋西歷九百六十八年至
一千二百七十八年

劉松年飲馬投錢圖軸

絹本
着色

英尺

長四尺五寸八分之五
闊二尺五寸八分之七

劉松年歷史見前此圖松林下一貴官藍袍皂靴匹馬停轡一侍者担行篋後隨圉人携錢數枚投入水雲旁立鄉農注視昔廉吏某涉歷長途馬渴飲泉即一水之微亦必給予價值後人傳爲盛德是幀摹寫故事情景宛然

SUNG DYNASTY (A. D. 960-1278)

PAYING FOR THE WATER DRUNK BY HIS HORSE.

Painted by Liu Sung-nien, in colours, on silk.

Size :--4 ft. 5 $\frac{5}{8}$ ins. by 2 ft. 5 $\frac{5}{8}$ ins.

Liu Sung-nien's history is recorded in a previous note. This painting portrays a high official, wearing a blue robe and long black boots, mounted on a horse near some pine trees; and the rider has slackened the reins allowing his horse to stand still and drink some water. An attendant near-by is carrying a travelling basket. The horse having finished drinking, the groom throws a few copper coins into the water trough, while farmers and villagers look on. In ancient times the horse of a very honest official, during a long journey, became thirsty and stopped to drink some water which the official paid for. After generations praised the official's virtue and honesty, and this picture was painted to illustrate the story; and it is wonderfully true and natural.

宋一西歷九百六十八年至

馬遠溪橋散步圖軸
絹本淡着色

英尺
長三尺八寸四分之二
闊一尺十寸四分之二

馬遠字欽山宋光宗寧宗兩朝畫院待詔山水人物花馬俱臻

絕妙爲畫院第一人此圖一高士策筇散步溪橋坡上有亭翼

然可資登眺高松二株交柯接葉晴巒聳翠是欽山本色

SUNG DYNASTY (A. D. 960-1278)

CROSSING A BRIDGE OVER A STREAM.

Painted by Ma Yuan, in light colours, on silk.

Size :—3 ft. $8\frac{3}{4}$ ins. by 1 ft. $10\frac{3}{4}$ ins.

Ma Yuan, also named Kin-shan, was a Probationer of the Imperial Academy of Art in the Kwang-tsung and Ning-tsung reigns of the Sung Dynasty; he greatly excelled in painting landscapes, human figures, and flowers and birds, and he became chief painter of the Academy.

In this picture an old Scholar, leaning on a bamboo staff, is crossing the bridge over a stream. On the other bank of the stream there is a small pavilion, and it seems as if the old scholar were going to it. By the bridge are two pine trees, whose branches and foliage intermingle; while, far away, mountains loom in a purple haze, which was Kin-shan's own special and original colouring.

宋西歷九百七十八年至
一千二百七十八年

李迪鴛鴦蓉桂圖軸

絹本
着色

英尺長四尺三寸四分
闊一尺十一寸之三

李迪宋宣和畫院待詔賜金帶花鳥竹石率有生意此圖錦鴛
成雙游泳池沼石畔芙蓉秋桂芬芳襲人枝上二白頭翁嚶嚶
和鳴人姚瓚題詩一絕其上

SUNG DYNASTY (A. D. 960-1278)
MANDARIN DUCKS AMONG HIBISCUS AND
CASSIA FLOWERS.

Painted by Li Ti~~h~~, in colours, on silk.

Size :—4 ft. $3\frac{3}{4}$ ins. by 1 ft. 11 ins.

Li Ti~~h~~ was a Probationer of the Imperial Academy of Art in the Süen-Ho reign of the Sung Dynasty, and the Emperor bestowed on him the 'Golden Girdle.' He painted flowers, birds, bamboos and rocks which attract by their great naturalness.

This picture shows as a pair of beautiful ducks swimming about in a pool, while the fragrance of hibiscus and cassia flowers seem to fill the air. Above on a branch of a tree, are two white-headed birds singing melodiously.

A famous writer, named Yao Tsan, has written a verse of poetry at the top of this picture.

宋西歷九百六十年至
一千二百七十八年

蘇漢臣如來佛像軸

絹本着色

英尺

長三尺十寸四分之三
闊二尺零四分之二

蘇漢臣北宋宣和帝畫院待詔畫道釋人物臻妙兼善嬰孩此
如來佛像袒肩立於蓮臺之上旁施花鳥藻采幀邊金字自署
進呈之本罨池上宋朝大忠臣包龍圖題偈言字蹟奇古裱綾
上首爲明永樂勛臣姚廣孝題下首爲明書畫大家傅山題幀
上印璽皆係宋內府藏印題跋旣一時名流而又押印重重遂
爲此像增長聲價

SUNG DYNASTY (A. D. 960-1278)

THE RU-LAI BUDDHA.

Painted by Su Han-chên, in colours, on silk.

Size :—3 ft. 10 $\frac{3}{4}$ ins. by 2 ft. 0 $\frac{1}{2}$ in.

Su Han-chên was a Probationer of the Imperial Academy of Art during the Suen-Ho reign of the Northern Sung Dynasty. He painted Taoist and Buddhist priests, and other human figures remarkably well; he also painted little children.

This is a portrait of the Ru-lai Buddha, with bare shoulder, standing on a lotus lily dais. By the side of the dais are flowers and birds of various colours; and on the right-hand margin of the picture are the following words written in gold letters by the Artist:—‘Presented to the Emperor.’ At the top of the picture is a poem written by Pao Lung-tu, a patriotic statesman of the Sung Dynasty, in ancient characters. On the right-hand margin of the silk, a distinguished statesman of the Yung-loh reign of the Ming Dynasty, named Yao Kwang-hsiao, has written an inscription, and on the left-hand margin there is another inscription written by Fu Shan, an accomplished painter and calligrapher of the Ming Dynasty. The seals on this picture all indicate that it was kept in the Imperial Palace of the Sung Dynasty, and the inscriptions were all written by celebrated men of that time. The many Seals and Stamps on this picture enhance its great value.

宋西歷九百六十年至
一千二百七十八年

蘇漢臣四孩聚嬉圖

絹本着色

英尺

長五尺三寸四分之二

蘇漢臣宣和畫院待詔畫道釋人物悉臻神妙尤善嬰孩是圖

共四孩一立小机上手攀缸中荷葉二孩各弄玩具形如小舟

互相嬉戲一執荷枝旁視天機活潑躍然紙上是真繪嬰神手

SUNG DYNASTY (A. D. 960-1278)

“FOUR BOYS PLAYING.”

Painted by Su Han-ch'en, in colours, on silk.

Size :—5 ft. by a 3 ft. 3¼ ins.

Su Han-ch'en was a Probationer of the Imperial Academy of Art in the Suen-ho reign of the Sung Dynasty. He painted Taoist and Buddhist priests, and other human figures, most skilfully and admirably, and he also painted children excellently.

This picture contains four children. One is standing on a small table and seizing some lilies in a jar with his hands, two other boys are playing with a toy which resembles a small boat, and they are delighted with their amusement. The remaining boy is standing aside looking at a branch of lilies which he is holding in his hand.

The children are depicted very naturally, and verily seem to be skipping about on the canvas.

The artist was indeed a most clever painter of children.

宋
西歷九百六十年至
一千二百七十八年

溫日觀葡萄石榴圖軸
絹本着色

英尺
長四尺一寸八分之一
闊二尺四寸

溫日觀宋時高僧畫葡萄最擅名此圖水墨葡萄枝藤屈曲榴
花一枝碧葉丹葩上有小鳥飛鳴其間

SUNG DYNASTY (A. D. 960-1278)

GRAPE VINES AND POMEGRANATE TREES.

~~YEH-KUAN~~
Painted by Wên ~~Reh-kwan~~, in colours, on silk.

Size:—4 ft. 1½ ins. by 2 ft. 4 ins.

~~YEH-KUAN~~
Wên ~~Reh-kwan~~ was a famous Buddhist priest of the Sung Dynasty, and was very celebrated for his pictures of grapes. In this picture the grapes are sketched in ink, and the branches of the vine are bent and twisted. There is also a branch of pomegranate with its green leaves and red flowers. Above, a small bird is flying about singing.

宋西歷九百六十年至一千二百七十八年

宋人畫呂純陽像軸絹本
着色

英尺長五尺一寸八分之七
闊二尺十一寸

呂洞賓自號純陽子唐時人修煉得道爲八仙之一是幀題呂
純陽像紹興四年八字不署名款旁有明昌御寶一印按紹興
爲南宋年號明昌爲金年號當是宋畫院進斯名筆而輾轉流
入金朝明昌帝極精鑒賞其內府收藏名畫皆鈐御寶則此畫
之珍貴可知

PORTRAIT OF LU SHUN-YANG
PAINTED BY AN ARTIST OF THE SUNG DYNASTY
IN COLOURS, ON SILK.

Size :—5 ft. 1 $\frac{7}{8}$ ins. by 2 ft. 11 ins.

Lu Tang-pin (styled by himself Shun Yang-tze) lived during the Tang Dynasty, and, attaining to great virtue, became the first of the Eight Genii. The eight Chinese characters inscribed on this picture mean, 'Portrait of Lu Shun-yang, 4th year of the Shao-Hsing reign' (of the Southern Sung Dynasty); but the artist's name is not given. On one side of the painting is the seal of the Emperor of the Ming-chang reign of the Kin Dynasty; hence the picture was undoubtedly painted by a famous member of the Imperial Academy of Art in the Sung Dynasty, and was transmitted to the Kin Dynasty. The Emperor of the Ming-chang reign of the Kin Dynasty was an extremely clever connoisseur of art, and he collected as many famous pictures as possible and stamped them with his seal, and kept them in the Imperial Palace. We may, therefore, conclude that this picture was carefully preserved because it was considered genuine.

宋西歷九百七十八年至
一丁二百七十八年

李唐漁舂圖軸

絹本
着色

英尺長一尺四寸八分之五

李唐字晞古北宋徽宗皇帝朝官畫院待詔賜金帶善人物山水筆意不凡尤工畫牛此圖畫漁舟一隻船頭布巨舂二童子助力掀起此舂一老漁一童子在後轉其繩軸一漁父持竿向舂中取魚船尾一人撐篙一人在船內烹茶中國古重漁業且混跡於漁者多隱君子漁家歡樂屢見名人歌詠是圖描寫情狀逼真

SUNG DYNASTY (A. D. 960-1278)

A FISHING NET.

Painted by Li T'ang, in colours, on silk.

Size:—1ft. 4ins. by 1ft. 10½ins.

Li T'ang, also styled Hsi-ku, was an official under the Emperor Hwei Tsung of the Northern Sung Dynasty, and a Probationer of the Imperial Academy of Art. The Emperor also bestowed on him the Golden Girdle. Li Tang painted human figures and landscapes very finely, his work being far above that of the ordinary artist; and he also painted cattle skilfully.

This Painting depicts a fishing boat from the prow of which a large fishing-net is spread out, and two lads are helping to raise the net, while an old fisherman and a lad are working the rope pulley in the stern of the boat. Another man, holding a bamboo ladle, is ladling out the fish from the net, and at the stern of the boat a sailor is poling the boat alone. In the middle part of the boat a lad is brewing tea. In olden times the craft of the fisherman was regarded as very honourable in China, and many famous scholars have, in leisure time, found pleasure in fishing, and in happy hours have written songs and poems extolling the fisherman's life. This painting is very accurately delineated!

宋西歷九百六十年至
一千二百七十八年

李唐巢父洗耳圖軸

絹本淡
着色

英尺

長三尺二尺零八分之二

李唐歷史見前上古陶唐帝堯欲讓位於巢父巢父問之以水
自洗其耳逃入深山潛匿不出此圖垂楊大柳農夫牽牛隴畔
一老人神閑意靜曲肱坐溪上以水自洗其耳者即巢父也幀
角自署名款隱約可辨潭池幀首兩跋皆元人名筆

SUNG DYNASTY (A. D. 960-1278)

TSAO FU WASHING HIS EARS.

Painted by Li T'ang, in light colours, on silk.

Size:—3 ft. $10\frac{3}{4}$ ins. by 2 ft. $0\frac{1}{8}$ in.

Li T'ang's history has been given in a previous note. In ancient times the Emperor Yao, who was also styled Tao-tang, wished to surround his throne to Tsao Fu; and when Tsao Fu heard this he got some water and washed his ears (by this act he tried to indicate that he was only a poor man and most have misunderstood the Emperor's words) and then fled to the deep recesses of the mountains and hid himself.

In this picture there are dropping willows, as well as other large willow trees, and a farmers is leading an ox along a path between fields. Near-by, is an intelligent and scholarly old man sitting on the bank of a stream washing his ears. This old man is Tsao Fu.

The artist has written his own name in one corner of the picture, but it is difficult to decipher. At the top of the canvas are two inscriptions written by famous scholars of the Yuen Dynasty.

宋西歷九百六十年至
一千二百七十八年

李唐老牛顧犢圖軸
絹本
着色

英尺
長二尺七寸八分之三
闊一尺七寸八分之五

李唐字晞古徽宗朝入畫院後官待詔善山水人物筆意不凡
尤工畫牛此圖畫老牛轉身右顧一乳犢昂首奔赴皮毛筋角
轉折分明極經營意匠之工神乎技矣

SUNG DYNASTY (A. D. 960-1278)

A BUFFALO WATCHING HER CALF.

Painted by Li T'ang, in colours, on silk.

Size :—2 ft. 7 $\frac{3}{8}$ ins. by 1 ft. 7 $\frac{5}{8}$ ins.

Li T'ang, also called Hsi-ku, was admitted to the Imperial Academy of Art during the reign of the Emperor Hwei-Tsung, and afterwards he became a Probationer of the Academy. His landscapes and human figures show that he wielded a brush superior to that of the average painter, and he was also skilled in sketching cattle.

This picture shows an old buffalo turning round to the right to look at her sucking calf, which is raising its head and trying to run in front of its mother. The skin, hair, muscles and horns are all very clearly depicted, and show the careful and skilful workmanship of a talented artist.

宋西歷九百六十八年至
一千二百七十八年

李唐關山雪霽圖

絹本淡
青色

英尺

長六尺一寸八分之三
闊三尺一寸八分之三

李唐歷史見前是圖羣峯回繞古木參差岩壑中有水樓高聳
其下溪流潺湲不絕二人騎驢行于岡脊一僕擔書囊後隨關
山行旅積雪初消其運筆構思令人取之不盡

SUNG DYASTY (A. D. 960-1278)

A MOUNTAIN PASS AFTER A SNOW-STORM.

Painted by Li Tang, in light colours, on silk.

Size :—6 ft. $1\frac{8}{7}$ ins. by 3 ft. $3\frac{8}{3}$ ins.

For Li Tang's history see a previous note. Li-tang painted landscapes and human figures more than ordinarily well.

This painting depicts mountains massed in circles, and old trees scattered about on them, while in the villeges and gorges are torrents, and high buildings, and below streams are flowing and murmuring unceasingly. Two men on donkeys are riding along a mountain ridge, followed by an attendant carrying a box of books. Other travellers are crossing the Pass, and the snow is just beginning to melt.

The objects depicted by the painter's brush seem endless.

宋西曆九百六十八年至
一千二百七十八年

閣次平雪霽歸樵圖軸

絹本
水墨

英尺長三尺一寸八分之三

閣次平閣仲之子宋隆興皇帝朝進畫稱旨山水人物俱工此

圖一樵夫荷柴蹠蹠而行叢樹數株位置疏曠樹頭微有積雪

遙望峯巒峭立殘雪未消凍雲猶合其布景之曠遠烘染之簡

淨脫盡筆墨痕跡真化工之筆也

SUNG DYNASTY (A. D. 960-1278)
A WOOD-CUTTER RETURNING HOME AFTER
A SNOW-STORM.

Painted by Yen ^{CHI}~~Tze~~-ping, in ink, on silk.

Size:—3 ft. 1 in. by 4 ft. 11 $\frac{3}{8}$ ins.

^{CHI}Yen ~~Tze~~-ping was the son of Yen Chung, and during the Lung-Hsing reign he painted pictures which were approved by the Emperor. His landscapes and human figures show very skilful work.

This painting depicts a wood-cutter hurrying along with a bundle of fuel. A few trees are growing widely apart and their tops still have a little snow on them. Far away, peaks, on which the snow has not thawed, stretch skyward from the mountain ranges, and cold-looking snow clouds still hang around. The view shown is very far-reaching, and the colouring light but clear. Few blemishes can be detected in this picture, which is a wonderfully good work.

宋西歷九百六十年至
一千二百七十八年

馬和之池塘春草圖

軸絹本
着色

英尺

長五尺四寸八分之三
闊二尺七寸八分之三

馬和之南宋時官至工部侍郎畫人物佛像山水筆法飄逸自成一家此圖係畫六朝時宋大文豪謝惠連故事惠連與兄靈運皆負才名一日惠連晝寐於夢中吟詩得池塘生春草句思之若有神助爲靈運所亟賞時中國五言詩方在萌芽時代得此警句遂傳誦千古圖中一人在庭中伏案假寐案上設筆硯箋楮庭前古柏蚪枝蟠鬱高柳一株臨風嫋娜沿階滿生春草一童垂釣池塘游魚五六可數一童當鑪煮茗宛然春和氣淑景象畫筆娟秀風韻瀟灑絕無塵俗之氣

SUNG DYNASTY (A. D. 960-1278)

A POOL AND GRASS IN SPRING

Painted by Ma Ho-chi in colours, on silk.

Size :—5 ft. $4\frac{3}{8}$ ins. by 2 ft. $7\frac{3}{8}$ ins.

Ma Ho-chi was an official under the Southern Sung Dynasty, and he ultimately attained to the position of Vice-President of the Board of Works. His human figures, buddhas, and landscapes reveal a very skilful and facile brush which enabled him to establish a style of his own.

This picture illustrates a story of Sie Hwei-lien, a great scholar of the Liu-Sung Dynasty (one of the Six Dynasties.) Hwei-lien and his brother Ling-yun were both scholars of great ability. One day Hwei-lien fell asleep in the day-time, and in a dream he composed a poem of a Pool and Spring Grass; and it was so good that it seemed as if Divine help had been given to him. His brother Ling-yun praised the poem very highly. At that time Chinese scholars were only just beginning to compose five-syllable verse, and therefore this remarkable poem was reverently transmitted to after-generations.

The picture shows us a man leaning on a table, nodding and dozing, and on the table are pen, inkstand and paper. In front of the house are some old pine trees with gnarled and twisted branches, and also a tall willow tree looking very graceful as its leaves sway in the breeze. The path approaching the steps is covered with spring grass; and a lad is fishing in the pool where five or six fishes may be seen leisurely swimming to and fro. Another lad is brewing tea on a small stove; all these features and movements impart a pleasant aspect of Spring to the scene. The artist who could wield a brush producing such beauty, harmony and refinement was far above the average painter of his day.

宋 西歷九百六十八年至
一千二百七十八年

吳炳葵鴨圖軸

絹本
着色

英尺 長三尺二寸四分之二

吳炳南宋紹興年畫院待詔賜金帶折枝花鳥巧奪造化采繪

精致富嚴此圖二葵鴨間立草陰毛采生動上有芙蓉二株着

色穠豔襯以雙鈎蘆葦豐致如仙

SUNG DYNASTY (A. D. 960-1278)

'KWEI' DUCK.

Painted by ^{HO}Wu Ping, in colours, on silk.

Size :--3 ft. 2 $\frac{1}{4}$ ins. by 1 ft. 4 $\frac{1}{2}$ ins.

^{HO}Wu Ping became a Probationer of the Imperial Academy of Art in the Shao-Hsing reign of the Southern Sung Dynasty, and he received the 'Golded Girdle' from the Emperor. He painted twining branches, flowers, and birds, which appear more life-like than nature's own work, the colours being especially beautiful.

This picture contains two 'Kwei' ducks standing idly in the shade of some tall grass, their coloured plumage being very fresh and natural. Above are two hibiscus plants, the colouring of which is very rich and beautiful, while the double-jointed bamboos are very graceful.

宋西歷九百六十八年至
一千二百七十八年

林椿鴛鴦眉壽圖

軸
絹本
着色

英尺

長五尺三寸四分之二
闊二尺七寸四分之二

林椿淳熙時畫院待詔賜金帶工花草翎毛瓜果傳采輕淡如
生此圖鴛鴦成雙毛羽錯采立於花陰深處老梅含葩吐蕊枝
上文禽名壽帶修翎長尾交相和鳴石畔水仙著花爛漫襯以
天竹數枝碧葉丹顆愈饒豔麗是寫生畫之最有力者

SUNG DYNASTY (A. D. 960-1278)

MANDARIN DUCKS AND BIRD OF LONGEVITY.

Painted by Lin Chun, in colours, on silk.

Size:—5 ft. $3\frac{1}{4}$ ins. by 2 ft. $7\frac{1}{2}$ ins.

Lin Chun was a Probationer of the Imperial Academy of Art in the Shun-hsi reign of the Sung Dynasty, and he received the 'Golden Girdle' from the Emperor. He was skilled in painting flowers, grasses, feathered creatures, melons and fruits. His colours are laid on lightly, but the effect is very natural giving a life-like appearance to his work.

This picture shows us a pair of Mandarin Ducks, with very beautiful plumage, standing in the shade of some flowers under an old plum tree which is just budding. On a branch above is a Bird of Longevity with gay plumage and long tail feathers. Among the stones on the ground jonquils are in bloom, while a few 'heavenly bamboo's are scattered about—their green leaves and red berries making a very beautiful sight. Very great skill is displayed in this extremely natural and graceful picture.

宋
西曆九百六十八年至一千二百七十八年

龔開三星圖軸
絹本着色

英尺
長五尺八寸四分之二闊三尺一寸

龔開字翠岩畫人物筆氣蒼勁此圖巨松之下福祿壽三老人盤礴其間三星圖易涉恬俗是幀衣冠古雅意態閒逸足見大家傳神妙腕非凡手所能

SUNG DYNASTY (A. D. 960-1278)
THE THREE [AUSPICIOUS] STARS.

Painted by Kung Kai, in ink, on silk.

Size:—5 ft. 8 $\frac{1}{4}$ ins. by 3 ft. 1 in.

Kung Kai, also called Tsui Yen, painted human figures with a firm brush.

In this picture, three old men, personifying. Happiness, Emolument, and Longevity, are setting cross-legged beneath a large pine tree. Many pictures of the 'Three Auspicious Stars' have been painted, and it is very easy for an artist to treat this subject in a commonplace manner; but in this picture the hats and garments are very handsome, and the bearing and mien of the old men indicate good-breeding and culture. It may, therefore, be known that the painter was an artist of a superior order—skilled and cultured.

宋西歷九百六十八年至
一千二百七十八年

牧溪雪擁寒襟圖

軸
絹本
着色

英尺

長五尺三寸八分之七
闊二尺七寸八分之七

牧溪宋僧山水善寫意此圖近岫遠山歸帆點點下置溪橋一
倚杖老人曲背擁襟有畏寒瑟縮狀故幀上題曰溪橋雪擁寒
襟山巒平遠頗類董巨而樹石皴法酷肖馬夏是融會南北宗
而妙造自然者也

SUNG DYNASTY (A. D. 960-1278)

SNOW BEATING ON A TRAVELLERS BREAST.

Painted by Mu Chi, in ink, on silk.

Size:—5 ft. $3\frac{7}{8}$ ins. by 2 ft. $7\frac{7}{8}$ ins.

Mu Chi was a priest in the Sung Dynasty, and a skilful painter of landscapes.

In this picture we see adjacent hills and distant mountains' and small boats on the stream returning home; below there is a bridge over the stream. An old man, leaning on a staff, and with bent back and arms clasping his bosom, is shivering in the cold blast. Hence the inscription on the pictures says, 'on the bridge over the stream the snow beats coldly on his bosom'. The old traveller is followed by two attendants.

The mountains and plains in this picture greatly resemble the style of Tung-kü, while the trees and rocks are very similar to winter scenes by Ma-hsia. Thus the art of the Northern Sung is blended with that of the Southern Sung, producing a fine and natural effect.

宋西歷九百七十八年至一千二百七十八年

眞慧羅漢補衲圖

軸絹本
着色

英尺

長三尺一寸八分之三
闊二尺零八分之三

眞慧北宋高僧畫山水佛像爲佳品此圖畫羅漢縫補老衲袖上點點有針線痕口中講演華嚴妙法弟子合十拱立一老僧狀貌奇古偶聞妙諦不禁執杵搔背旁有獼猴馴伏不動若聽講然羅漢補衲是禪家一故事講經法侶面貌各具所謂傳神之筆

SUNG DYNASTY (A. D. 960-1278)

A LO-HAN MENDING HIS GARMENTS.

Painted by Chên-wei, in colours, on silk.

Size:—3 ft. 11 $\frac{3}{8}$ ins. by 2 ft. 0 $\frac{3}{8}$ in.

Chên-wei was a talented priest who lived in the time of the Northern Sung Dynasty. He painted excellent landscapes and portraits of buddhas.

This picture shows us a Lohan repairing an old garment, on the sleeves of which may be seen the marks of the needle and thread, and at the same time he is instructing some pupils—who are standing with the palms of their hands reverently pressed together—in the ‘Hwayen’ Classic. An old priest with a strange-looking face, while listening intently to the Lohan’s wise teaching, is unconsciously scratching his back with a bamboo stick. By his side, a monkey is quietly listening to the teaching and seems to understand it.

‘The Lohan mending his clothes’ is an old and popular Buddhist story.

The expression on the Lohan’s face and the expressions on the faces of the listeners are true and natural and reveal the great skill of the painter’s brush.

宋西歷九百六十八年至
一千二百七十八年

顧大中玄駒圖軸

絹本着色

英尺

長一尺七寸八分
闊一尺七寸四分
之一七

顧大中北宋時人善人物牛馬兼工花竹此圖一黑色馬昂然
獨立不施羈絡上有名人題跋係集唐杜甫詩句極言良馬入
戰陣汗血立功勞則此馬之價值可知矣

SUNG DYNASTY (A. D. 960-1278)

A FINE BLACK COLT.

Painted by Ku Ta-~~CHONG~~, in pale ink, on silk.

Size:--1 ft. $7\frac{7}{8}$ ins. by 1 ft. $7\frac{1}{4}$ ins.

Ku Ta-~~CHONG~~ lived during the Northern Sung Dynasty. He painted human figures, cattle, and horses very finely, as well as flowers and bamboos.

This picture shows us a fine black horse standing erect and alone—unrestrained by bridle or halter. At the top of the canvas some famous man has inscribed a poem, composed by Tu Fu, the celebrated poet of the Tang Dynasty, describing a noble horse entering a battle and striving strenuously to win the victory. The value of such a magnificent animal is indeed great!

宋西歷九百六十八年至
一千二百七十八年

方椿年神仙遊戲圖軸

絹本
着色

英尺

長三尺六寸四分
闊二尺一寸五分
之三

方椿年宋景定時畫院祇候工著色山水人物及道釋神仙故
實此圖畫二壽仙長髯飄然一手托葫蘆一手掌擎神龜身披
樹葉足踏海波極遊戲神通之致

SUNG DYNASTY (A. D. 960-1278)

RAMBLING GENII

Painted by Fang Ch'un-nien, in colours, on silk.

Size :—3 ft. $11\frac{3}{4}$ ins. by 2 ft. $6\frac{5}{8}$ ins.

Fang Chun-nien was a Probationer of the Imperial Academy of Art in the King-ting reign of the Sung Dynasty. He painted coloured landscapes, human figures, and pictures illustrating stories of Taoists, Buddhists, and Genii.

In this picture the artist has painted two venerable old genii, with long flowing beards. One of them is holding a gourd in one hand, while the other is carrying a divining tortoise. These Genii are partly clad in garments made of leaves of trees, and they are walking on the sea. The picture is a very remarkable illustration of leisurely enjoyment.

宋西歷九百六十年至
一千二百七十八年

傳文用萬鴉歸樹圖軸
絹本
水墨

英尺
長五尺二寸四分之三
闊二尺二寸四分之二

傳文用畫鶉鵲能分四時毛羽有黃筌風概此圖山腰岩脚寒
林數株滿幅棲鴉成陣飛鳴咕噪薄暝歸巢奚啻萬數幀上印
乾隆御覽之寶等六璽乃清內府秘藏賞賜臣僚者也

SUNG DYNASTY (A. D. 960-1278)

CROWS RETURNING TO THEIR ROOST.

Painted by Fu Wên-~~young~~^{YUNG}, in ink, on silk.

Size:—5 ft. 0 $\frac{3}{4}$ ins. by 2 ft. 2 $\frac{1}{2}$ ins.

Fu Wen-~~young~~^{YUNG} painted quails and magpies, distinguishing their plumage at different seasons of the year, after the style of Hwang Tseün.

This painting depicts the shoulder of a hill and the foot of a cliff, and several bare trees. The sky is full of crows, flying homeward in serried ranks at the approach of evening, and they are chattering incessantly. There must be more than a myriad of them. The Emperor Kien Lung inspected this painting and affixed to it some six seals; and it was kept in the Imperial Palace during part of the Tsing Dynasty, but afterwards it was bestowed on a great statesman for meritorious service.

宋西歷九百六十八年至
一千二百七十八年

賈師古漁父圖軸
紙本 水墨

英尺
長三尺三寸四分之三
闊一尺四寸二分之二

賈師古宋紹興時畫院祇候人物師李公麟白描得閑逸狀此
圖一老漁手提漁罾踏雪而歸灘邊葦葭滿堆積雪足覘畫品
之高

SUNG DYNASTY (A. D. 960-1278)

AN OLD FISHERMAN.

~~CHIA SSÜ-KO~~

Painted by ~~Kia Sze-ku~~, in ink, on paper.

Size:—3 ft. $3\frac{3}{4}$ ins. by 1 ft. $4\frac{1}{2}$ ins.

~~CHIA SSÜ-KO~~

~~Kia Sze-ku~~ was a Probationer of the Imperial Academy in the Shao-hsing reign of the Sung Dynasty. He sketched human figures in pale outlines, after Li Kong-lin, which are very attractive.

In this picture an old fisherman is tramping home through the snow carrying a fish-basket. Reeds may be seen by the side of the water, and snow everywhere. People looking at this picture in hot weather feel a sensation of cold, which sufficiently indicates the high excellence of the work.

宋西歷九百六十年至
一千二百七十八年

朱克柔金盆浴鵲圖軸
克絲五彩

英尺長二尺三寸四分之三
闊一尺五寸四分之三

朱克柔以絲繡成彩畫工緻可愛神態如生此格乃其獨創故
稱曰克絲此圖白鵲浴於金盆水中旁襯竹石昔黃筌繪金盆
浴鵲圖最稱名筆是幀蓋摹倣之

SUNG DYNASTY (A. D. 960-1278)

A DOVE BATHING IN A GOLD BASIN.

Embroidered by Chu ~~Keh-reo~~ ^{KU-YU}, in colours.

Size:—2 ft. $3\frac{3}{4}$ ins. by 1 ft. $5\frac{1}{4}$ ins.

Chu Keh-reo made beautiful pictures by embroidering the canvas with coloured silk threads, and his work is most admirable, his living creatures being as natural as if they were alive. This style of work is entirely his own creation; hence it is called 'Keh-sze.'

In this picture white doves are bathing in a gold bowl, and nearby are bamboos and rocks. Formerly Hwang Hsüen painted a very famous picture of doves bathing in a gold bowl which was very highly praised, and this picture by Chu Keh-reo is an embroidered copy of that painting.

宋西歷九百六十八年至一千二百七十八年

朱克柔桃芝雙燕圖軸克絲五彩

英尺長三寸八分之三闊九寸八分之七

朱克柔歷史見前此圖蟠桃一株結子鮮紅雙燕呢喃一飛一
停觀以芝草雜花工緻可玩

SUNG DYNASTY (A. D. 960-1278.)

PEACH FLOWERS, ORCHIDS AND SWALLOWS.

Embroidered by Chu ~~Keh-ree~~ ^{KU-YU}, in colours.

Size:—3 ft. 4 $\frac{3}{4}$ ins. by 9 $\frac{7}{8}$ ins.

The history of Chu ~~Keh-ree~~ ^{KU-YU} is given in a previous note.

This picture shows us a flat-fruit peach tree bearing fresh red fruit, and a pair of swallows, one flying, the other resting. Orchids, and other flowers and plants are scattered about-making a very pleasant picture.

宋
西歷九百七十八年至一千二百七十八年

朱克柔如來佛像軸
克絲金縷

英尺
長三尺十寸八分之二闊一尺十寸八分之二

朱克柔歷史見前絲繡佛像是克柔首創前人無有也

SUNG DYNASTY (A. D. 960-1278)

PORTRAIT OF THE RU-LAI BUDDHA.

Embroidered by Chu ^{KU-YU}~~Keh-reo~~, in gold thread.

Size :—3 ft. 10½ ins. by 1 ft. 10⅝ ins.

The artist's history is recorded in a previous note.

This picture is a portrait of Buddha embroidered in silk. This style of work was first invented by Chu Keh-reo ; earlier artists never attempted such work.

金西歷九百六十年至
一千二百七十八年

張珪羅浮香夢圖軸
絹本着色

英尺長四尺七寸八分之五
闊二尺七寸

張珪金正隆時人工人物衣褶清勁鈎勒生動此圖係畫隋趙
師雄軼事師雄游廣州羅浮山天寒日暮見一美人淡粧素服
出迎語言清麗芳香襲人相與携手共飲一童子捧盤執壺備
極歡洽不覺醉臥既覺乃在大梅樹下惟見月落參橫而已遂
傳爲異事畫家每點綴成圖

KIN DYNASTY (A. D. 960-1278)

A FRAGRANT DREAM AT LO-FEO.

Painted by Chang ~~Kwei~~^{KUEI}, in colours, on silk.

Size:—4 ft. 10 ins. by 2 ft. 7 $\frac{5}{8}$ ins.

Chang ~~Kwei~~^{KUEI} lived in the Chêng-Lung regin of the Kin Dynasty, and he was skilled in painting human figures add their garments, the lines and curves being firm and natural.

This painting illustrates a story of Chao Sze-hsung of the Sui Dynasty. When Sze-hung went to view the Lo-Feo mountains in Kwangtung, in the evening of one cold day, he saw a beautiful woman, wearing plain, light-coloured garments, come forward to welcome him, and her voice was sweet and clear, and her fragrance pervaded the air around. Taking Sze-hsiung by the hand, this beautiful woman invited him to drink wine with her, and an attendant stood near carrying a tray on which was a jug of wine. So they drank joyously together, and Chao Sze-hsiung did not perceived that he had become intoxicated. When he awoke he found that he was beneath a plum tree, and all he could see was the moon going down. Many artists have taken this romantic story as the subject of their pictures.

金西歷九百六十年至
一千二百七十八年

張珪簫扇仕女圖軸

絹本
着色

英尺

長五尺零八分之五
闊二尺十寸四分之二

張珪工人物仕女衣褶清勁鈎勒生動筆力雄健此仕女二人

一揮扇拈花一吹簫珪畫傳世不多是幀尤有纖穠淑婉之態

KIN DYNASTY (A. D. 960-1278)

TWO LADIES, ONE HOLDING A FAN AND THE OTHER
PLAYING THE PANDEAN-PIPES.

Painted by Chang ^{KUEI}~~Kwei~~, in colours, on silk.

Size:—5 ft. 0 $\frac{5}{8}$ ins. by 2 ft. 10 $\frac{3}{4}$ ins.

Chang ^{KUEI}~~Kwei~~ was a skilful painter of men and women, the lines and curves of the drapery being especially good. He wielded a firm brush.

One of the ladies in this picture is waving a fan with one hand and holding a flower in the other hand; the second lady is playing the Pandean-pipes.

There are not many pictures by Chang Kwei existing, but this one is a very delicate and beautiful specimen of his skill in depicting grace and bearing.

金西歷九百六十年至
一千二百七十八年

李通子母虎圖

絹本
着色

英尺

長五尺十寸
闊二尺十一寸八分之七

李通字平甫少擢第爲官有能聲後致仕畫山水龍虎均入妙品且能詩此圖寫牝虎一蹲伏于地子虎四一踞牝虎後二子虎互相搏擊一匿草際遠窺猙獰之態生氣奕奕足稱傳神妙筆

KIN DYNASTY (A. D. 960-1278.)

“A TIGRESS AND HER CUBS.”

Painted by Li Lub, in colours, on silk.

Size:—5 ft. 10 ins. by 2 ft. 11 $\frac{7}{8}$ ins.

Li Lub, also called Ping-fu, while still young gained a high literary degree, and became famous for his great ability as an official. Afterwards he retired from official life, and then he painted landscapes, dragons and tigers, all disclosing the highest order of work. He also wrote poetry.

This picture portrays a tigress crouching on the ground, with four cubs; one of the cubs is sitting behind the tigress, while two others are playfully fighting, and fourth is nearly hidden in some grass where it seems to be gazing into the distance. The tigress looks fierce and very life-like.

The painter of the picture wielded a marvellously clever brush.

元至西歷一千三百六十八年

錢選蓮塘戲鴨圖

軸
絹本
着色

英尺

長四尺九寸八分之七
闊三尺零四分之三

錢選字舜舉南宋進士入元遂隱居吳興八俊趙孟頫稱首選亦與焉花鳥師趙昌尤工折枝此圖雙鴨游泳蓮塘一俯啄水藻一昂頭嚙取蓮實栩栩如生池中殘荷敗葉間以紅蓼是澤國深秋景象枝頭小鳥亦飛鳴自得其體物之細設色之雅神妙直到毫顚可謂以人巧奪造化矣

YUEN DYNASTY (A. D. 1277-1368)

"DUCKS GAMBOLLING IN A LOTUS POOL".

~~CHIEN HSÜAN~~
Painted by Tsien Suen, in colours, on silk.

Size:—4 ft. 9 $\frac{7}{8}$ ins. by 3 ft. 0 $\frac{3}{4}$ in.

~~CHIEN HSÜAN~~
Tsien Suen, also called Shun-ku, was a Doctor of Literature in the Southern Sung Dynasty. But at the beginning of the Yuen Dynasty he retired from official life and lived in privacy. At that time there were eight eminent literary men living in Wu-hsing, and Chao Meng-fu was regarded as the most illustrious of them. Tsien-suen also was one of these eight eminent men. He painted flowers and birds after the style of Chao Chang, and he was also skilled in painting branches of flowering trees.

This painting depicts a pair of ducks swimming about in a Lotus Pool. One of them is bending its head to seize some water-plant, while the other has raised its head to eat some lotus seeds. Their movements are very life-like. The flowers in the pool are already dead and the leaves withered, but amidst the decay some red grass may still be seen, the whole presenting a view of water-plants in late Autumn. At the end of a branch tree a small bird is hopping about and chirping.

The objects depicted by the artist show very careful work and the colours are laid on very beautifully. The artist has reached a degree of excellence rarely surpassed, not even by nature herself—from whom he seems to have derived his skill.

元西歷一千二百八十八年
至一千三百六十八年

趙孟頫三教圖軸

紙本
着色

英尺

長二尺零四分之三
闊一尺十一寸八分之三

趙孟頫字子昂號松雪道人封魏國公山水樹石人物有唐人
之風去其纖巧有北宋之雄去其粗獷尤以書法名天下卒諡
文敏此圖披紅袈裟中立者爲釋伽佛道貌高古手執道德經
一卷旁立者爲老子深衣大裳拱手相向者爲孔子三教主並
聚一堂唐吳道子曾創畫本松雪是幀率以已法臨摹氣韵沉
厚自成一派

YUEN DYNASTY (A. D. 1277-1368)

"THE THREE RELIGIONS."

LI LUNG-MIEN

Painted by ~~Chao Meng-fu~~ in colours, on silk.

Size :—2 ft. 0 $\frac{1}{4}$ in. by 1 ft. 11 $\frac{3}{8}$ ins.

LI LUNG-MIEN

~~Chao Meng-fu~~, also called Chao Tze-ang and Sung-Sueh-Tao-ren, was a Duke of the Wei Kingdom. He painted landscapes trees, rocks, and human figures after the artists of the Tang Dynasty, but without their defects, Meng-fu had the strength and vigour of the artists of the Northern Sung Dynasty, but not their coarseness. Chao Meng-fu was also a very clever calligrapher celebrated throughout the Empire for his beautiful writing. After his death he was cannoized as Wen-min.

In this picture, Shih-kie-mu-ni is wearing a red stole and standing in the middle of the group; the benevolent-looking old man, holding a copy of the Tao-Teh-King, is Lao-Tze; while the man wearing a dark robe and a broad sash and saluting the other two, is Confucius. It is a picture of the meeting of the heads of the 'Three Religions.' Wu Tao-tze, of the Tang Dynasty, painted the original picture of this group, and Chao Sung-sueh most skilfully copied it, but he has put so much of his own verve and strength into work that it might be said that he created a style of his own.

元西歷一千二百八十八年
至一千三百六十八年

管道昇翠竹凌霄圖

軸絹本
着色

英尺

長二尺四寸二分之二
闊一尺四寸二分之二

管道昇字仲姬趙孟頫妻封魏國夫人工梅竹畫新篁叢竹是其首創山水佛像詞章翰墨皆不學而能世稱其夫婦畫爲管趙合璧此圖畫茅亭中坐一高士面山看竹亭後新篁數叢搖曳生姿遠山之上脩竹萬竿蒼翠直逼霄漢山嵐爽氣撲人飛泉一道高挂岩隙清流激湍曲折奔赴非仲姬之天機妙悟胸無點塵不能構此意境題詩二絕小楷尤娟秀闌閣中無第二人也

YUEN DYNASTY (A. D. 1277-1368)

"TURQUOISE BAMBOOS REACHING HEAVENWARDS."

~~KUEI TAO-CH'ENG~~

Painted by ~~Kwan Tao-sheng~~, in colours, on silk.

Size:—2 ft. 11½ ins. by 1 ft. 4½ ins.

~~KUEI TAO-CH'ENG~~

~~Kwan Tao-sheng~~, also called Chung-ki, was the wife of Chao Meng-fu, and was ennobled as a Lady of the Wei Kingdom. She was skilled in painting plum blossoms and bamboos, as well as clumps of new bamboos, in which work she was pre-eminent, she also painted landscapes and portraits of Buddhas. Besides such work, she composed poetry, and was skilled in calligraphy, although she had never been taught these accomplishments. The people of that day said that Kwan and Chao, husband and wife, formed an ideal union.

This picture shows us a thatched pavilion, in which a scholar is sitting with his face towards the hills, looking at the bamboos. At the back of the pavilion are several clumps of new bamboos looking very graceful as they wave to and fro in the breeze. On the distant hills, too, there are thousands of tall bamboos, their green turquoise stems aspiring to the clouds, while the fresh mountain mists strike refreshingly on the body. There are also a cascade, overhanging cliffs and clear rushing torrents, winding and bounding along. If Chung-ki had not been a Heaven-born genius with lofty ideals in her mind such a splendid conception as this could not have been attained.

Two verses of poetry are inscribed on the margin in small plain characters, very beautifully written.

Among women there has never been the peer of Kwan Tao-sheng

元西歷一千二百七十八年

趙孟頫山禽啄實圖軸

絹本
着色

英尺

長三尺二寸四分
闊一尺三寸四分
之三

趙孟頫孟頫弟人物花鳥得家傳不宣之秘亦工書此圖梧桐

一枝深秋碧葉漸彫枝上立一啄木鳥啄取桐實葉尖一蟬抱

焉孟頫署款一行錢楊二人各題詩一首皆元朝同時名家下

幅明人王汝玉跋此畫乃五代徐熙畫本孟頫照本臨摹工力

悉敵不讓阿兄

YUEN DYNASTY (A. D. 1277-1368.)

WOODPACKERS EATING NUTS.

Painted by Chao Mêng-yoh, in colours, on silk.

Size:—3 ft. $2\frac{3}{4}$ ins. by 1 ft. $3\frac{3}{4}$ ins.

Chao Mêng-yoh was the brother of Chao Mêng-fu, and his pictures were painted in the style transmitted by his own family; he was also a clever calligrapher.

This picture shows us a 'Wu-Doon' tree from which the leaves of late autumn are gradually falling. On one of the branches a small bird is cracking and extracting the kernels of the fruit, while a solitary cicada may still be seen under a leaf. Mêng-yoh has written his name on this picture, and two other men, Tsien and Yang, have inscribed lines of poetry on it; both were famous men of the Yuen Dynasty, and contemporaries. At the bottom of the canvas, Wang Rŭ-yuh of the Ming Dynasty has written an inscription stating that the original of this picture was painted by Shü-Hsi during the period of the Five Dynasties, and Mêng-yoh saw the original picture and copied it. The skill displayed in the copy is very great, not inferior even to that seen in his brother's work.

元西歷一千二百七十八年

王若水梅竹錦雞圖軸 絹本 著色

英尺長六尺四寸四分之三

王若水名淵得趙孟頫指授花鳥師黃筌人物師唐人當時詡

爲絕藝所謂天機溢發肖古而不泥古也此圖五色錦雞獨立

老梅幹上下三鵲鵲叢聚啄食花竹湖石積雪晶瑩而襯以紅

茶白梅翠竹愈覺豔麗奪目其善於傳采真黃筌嫡乳也

YUEN DYNASTY (A. D. 1277-1368)

PLUM FLOWERS, BAMBOOS AND GOLDEN PHEASANTS.

~~YUAN - TO - SUI~~
Painted by Wang ~~Roh-shui~~, in colours, on silk.

Size:—6 ft. 1 $\frac{3}{4}$ ins. by 3 ft. 4 $\frac{1}{4}$ ins.

~~YUAN - TO - SUI~~
Wang ~~Roh-shui~~, also called Wang Yuen, was taught by Chao Meng-fu. He painted flowers and birds after Hwang-Tsuen, and human figures after the style of the Tang Dynasty. The people of his time described the workmanship of this artist as extremely good. They said that he had natural genius, and although he copied the method of ancient art yet he was not enslaved by it.

In this picture a handsome golden Pheasant is sitting on a Plum Tree, and beneath the tree are three Quails close together eating. Besides these, there are, in the picture, flowers and birds, and a pool of rocks, and some pure glistening snow, while the scene is further adorned with red-tea trees, white plum flowers, and turquoise bamboos whose grace and beauty please the eye. The colours are laid on with great skill and the whole picture follows the best style of Hwang Tsuen.

元西歷一千二百七十七年
至一千三百六十八年

王若水吐綬雞圖軸

絹本
水墨

英尺

長四尺九寸八分之七
闊三尺五寸

王若水歷史見前此圖石磧之上。一雞昂立，頷下垂，肉形如綬帶，故美其名曰吐綬。與現今外洋所產火雞狀貌正同。元時交通未廣，物罕見珍，故傳寫其形，是幀絕用水墨渲染，不施鉛華，而神態如生。旁觀棘枝雜花，疏落有致。自署款字，亦復古雅。是若水炫爛之後，歸於平淡之作。

YUEN DYNASTY (A. D. 1277-1368.)

A TURKEY.

Painted by Wang ~~Roh-shui~~ ^{YUAN OR WANG - JO-SUI}, in colours, on silk.

Size:—4 ft. 9 $\frac{1}{8}$ ins. by 3 ft. 5 ins.

The history of Wang ~~Toh-shui~~ ^{YUAN OR WANG - JO-SUI} is given in a previous note. In this picture a Turkey is standing erect on a rock, with the flesh hanging down from its throat like the ribbon attached to a seal, hence it is aptly described as Tu-sheo (vomiting the seal ribbon). In appearance this bird closely resembles the foreign Turkey. In the Yuen Dynasty, before there was much intercourse with foreign countries, this bird was rare in China and therefore highly prized, hence a picture of one was painted to hand down after two generations.

This picture is wholly sketched in ink, no lead powder is used; hence the Turkey has a most natural appearance. There are also shrubs and a variety of flowers scattered about which look very pretty.

The artist has written his name on this picture in very beautiful characters.

At first Wang Roh-shui used deep colours, but afterwards he painted in light colours.

元西歷一千二百七十八年

任仁發金雞獨立圖軸絹本着色

英尺長二尺八寸八分之五

任仁發字月山官至宣慰使嘗奉旨入內畫天馬圖極蒙御賞

尤花鳥此圖畫金雞一高冠文羽昂然獨立蜀葵萱草著花爛

漫尤見秋色繽紛畫法於工細之中骨采彌迢寫生上乘

YUEN DYNASTY (A. D. 1277-1368)

"A GOLDEN PHEASANT STANDING ALONE."

JEN JEN-FA

Painted by ~~Ren Ren-fah~~, in colours, on silk.

Size:—5 ft. 8 $\frac{1}{8}$ ins. by 2 ft. 10 $\frac{5}{8}$ ins.

JEN JEN-FA

~~Ren Ren-fah~~, also called Yueh-shen, was an official, and he ultimately became Chieftain of a tribe. He was appointed by the Emperor to abide in the Palace and paint the Imperial Horses, and his work gained high praise from the Emperor. He was also skilled in painting flowers and birds.

This picture portrays a golden Pheasant with a high comb and beautiful plumage, and head erect, standing alone, surrounded by Szechuen mallows and "Suen" lilies displaying a profusion of flowers; while an Autumn aspect pervades the whole picture.

The workmanship is extremely fine, especially the outlines and colouring.

The artist is pre-eminent as a painter of living creatures.

元西歷一千二百七十七年
至一千三百六十八年

任仁發芙蓉桂鴛鴦圖

軸
絹本
着色

英尺

長七尺一寸八分之三

任仁發歷史見前此圖芙蓉秋桂叢菊繁花燦爛若綺霞枝頭

好鳥紅嘴翠尾交相和鳴四鳧游泳棲息機神活潑並有丹尾

小鳥相對啄食滿幅藻采紛披如張錦繡足當富麗二字

YUEN DYNASTY (A. D. 1277-1368).

MANDARIN DUCKS, AND HIBISCUS AND CASSIA

FLOWERS.

~~JEN JEN - FA~~

Painted by ~~Ren Ren-fah~~, in colours, on silk.

Size:—7 ft. $1\frac{1}{8}$ ins. by 3 ft. $5\frac{3}{8}$ ins.

~~JEN JEN - FA~~

The history of ~~Ren Ren-fah~~ is given in previous note.

This picture portrays hibiscus and Autumn Cassia Flowers, with a profusion of Chrysanthemums and other flowers, in brilliant array, like an embroidered sunset. On the end of a bough some pretty birds, with red bills, and turquoise-coloured tails, are chattering amicably together. Four ducks are depicted swimming about, now gambolling, now resting, and their movements are wonderfully life-like; is moreover, a small red-tailed bird opposite them eating something. The whole canvas is crowded with a rich profusion of colours, like a very fine, many-coloured embroidery.

元至西歷一千三百六十八年

高克恭溪山清話圖軸

絹本
水墨

英尺

長四尺六寸八分
闊二尺六寸八分
之三

高克恭字房山仕至刑部尙書山水初學二米後用李成董巨
法造詣精絕此圖畫茅亭背山面湖中二高士憑欄閒眺共樂
情話遠近林木葱蘢蔚然深秀峯巒數朶蒼翠欲滴溪邊一舟
蕩漾房山山水近米家一派多佔烟雨迷離之狀此幀溪山林
樹彷彿雨後光景用筆蒼潤乃其獨步也

YUEN DYNASTY (A. D. 1277-1368)

SCHOLARS CONVERSING AMIDST MOUNTAINS
AND STREAMS.

Painted by Kao ~~Keh-kung~~ ^{K'o-kung}, on silk.

Size:—4 ft. 11 $\frac{3}{4}$ ins. by 2 ft. 6 $\frac{3}{8}$ ins.

^{K'o-KUNG}
Kao ~~Keh-sung~~ also called Fang-shan, was an official, and he ultimately rose to be President of the Board of Punishment. He painted landscapes, at first after the style of Mi Fei and his son Mi Yiu-ren, but afterwards he adopted the method of Li-cheng and Tung-ku, and acquired very great skill in his work.

This picture shows us a thatched pavilion, behind which are mountains, and in front of it there is a lake. Inside the pavilion are two eminent scholars leaning on the railing and leisurely gezing into the distance as they engage in some pleasant conversation. Far and near the land is covered with trees and forests with abundant foliage, and several mountain peaks of deep turquoise green rise skyward. By the side of the stream a boat is floating on the surface of the water.

The landscapes of Kao Fang-shan belong to the school of Mi Fei, most of them depicting scenes of mist and rain. This picture shows us mountains and forests and streams as they appear after rain, and the artist has depicted the moist and sombrous scene as only he could do.

元西歷一千三百六十七年

吳庭暉鴛鴦戲荷圖軸絹本

英尺長二尺四寸八分之三

吳庭暉工青綠山水花鳥亦精密此圖紅裳繡衣亭亭水面荷
花當夏盛開二鴛游泳水波相偃相傍並有小鳥飛鳴其間畫

筆秀潤賦采鮮明

YUEN DYNASTY (A. D. 1277-1368)

MANDARIN DUCK AND DRAKE AMONG LOTUS LILIES.

Painted by Wu Ting ^{HUI}~~hwei~~, in colours, on silk.

Size :—5 ft. 4 ins. by 2 ft. 9 $\frac{3}{8}$ ins.

Wu Ting ^{HUI}~~hwei~~ was a skilled painter of landscapes in light and dark shades of green; and he also painted birds and flowers very carefully and beautifully.

In this picture handsome red lilies and green leaves deck the surface of the water, the season evidently being Summer as the lotus flowers are abundant. A pair of Mandarin ducks are seen swimming side by side among the lilies, and they seem insaparable; while above them small birds are flying about and twittering.

The painter wielded a facile brush giving a fresh and graceful appearance to his work; the colouring is especially fresh and bright.

元西歷一千三百六十八年

孟玉潤高岡鳴鳳圖軸

絹本
着色

英尺

長四尺七寸八分
闊二尺七寸八分
之三一

孟玉潤花鳥翎毛爲當世珍尤長青綠山水此圖畫雙鳳凰並立高阜交相和鳴毛羽五采光豔照人鳳爲靈鳥雄者爲鳳雌者爲凰故形不同也

YUEN DYNASTY (A. D. 1277-1368)

A PAIR OF PHOENIXES CALLING ONE TO ANOTHER.

Painted by Mêng ~~Yueh-kien~~ ^{YU - CHIEN}, in colours, on silk.

Size:—4 ft. 11 $\frac{3}{4}$ ins. by 2 ft. 7 $\frac{1}{8}$ ins.

Mêng ~~Yueh-kien~~ ^{YU - CHIEN} painted birds and flowers which were greatly admired by the people of his day, and he also sketched fine landscapes in light and dark shades of green.

In this picture two phoenixes are portrayed standing on a high mound and calling one to another. Their plumage is many coloured and brilliant to attracting attention. The phoenix is a divine bird; the male is catted 'Fung,' and the female 'Hwang,' and they differ in appearance.

元西歷一千三百六十七年

劉貫道携琴觀瀑圖

軸絹本
着色

英尺

長五尺二寸八分
闊二尺八寸八分
之一

劉貫道畫人物花竹必宗古人高出時輩此圖古松一株松陰之下三高士盤礴其間石壁飛泉瀑布如練相與縱觀琴童眠琴石上以待

YUEN DYNASTY (A. D. 1277-1368).

THE MUSIC OF THE LUTE AND MOUNTAIN TORRENTS.

Painted by Liu ~~Kwan~~^{KUAN}-tao, in colours, on silk.

Size:--5 ft. $8\frac{1}{8}$ ins. by 2 ft. $2\frac{7}{8}$ ins.

^{KUAN}Liu ~~Kwan~~-tao painted human figures, flowers and bamboos after the ancient style, and much better than contemporary artists.

In this picture we see an old pine tree, and three great scholars reclining in its shade. From the rocky mountain cliffs a torrent is rushing down continuously, it seems like a stream of white silk which the three scholars are leisurely watching after them. The lute is resting on a rock, with a lad beside it, waiting for the scholars to call for it.

元西歷一千二百七十七年
至一千三百六十八年

賀六待詔楊枝觀音像軸

紙本
着色

英尺長二尺八寸四分之三
闊一尺七寸四分之三

賀六待詔家傳專畫觀音像一日觀音化爲丐者得其真相由
是畫名益彰此像法相莊嚴一手執楊枝一手執淨瓶佛經言
觀音普渡衆生楊枝一滴水灑遍大千世界故曰楊枝觀音是
幀采入式古堂書畫彙考

YUEN DYNASTY (A. D. 1277-1368)

KWAN YIN HOLDING A WILLOW BRANCH IN HER HAND.

Painted by Ho Luh, in colours, on silk.

Size:—2 ft. $8\frac{1}{4}$ ins. by 1 ft. $7\frac{1}{4}$ ins.

Ho Luh was a probationer of the Imperial Academy of Art, and his family had been famous, generation after generation, for portraits of Kwan Yin. One day, according to the story, Kwan Yin transformed herself into a beggar in order to obtain a true portrait of herself, and the portrait was so true that Ho Luh's fame was greatly enhanced. This portrait is grave, according to the Buddhist ideal, and Kwan Yin is holding a branch of willow in one hand, and a vase of pure water in the other. According to Buddhist teaching, Kwan Yin can save all people by dipping the willow branch in the sacred water and sprinkling the whole world. She is, therefore, called the Willow-Branch Kwan Yin. This picture was included in the Shī-Ku-Tang Records of Art.

元西歷一千二百七十七年
至一千三百六十八年

劉敏叔三夫子像軸

絹本着色

英尺

長三尺二寸四分
闊二尺二寸四分
之三

劉敏叔工寫貌時稱獨步此三夫子像長髯垂手按膝者爲程
純公偶生袖手者爲程正公微髭坐左側者爲朱文公俱宋之
大儒配嚮聖廟今學校中所讀孔孟四書其德釋皆三夫子手
訂道德高尙故狀貌有大儒氣象

YUEN DYNASTY (A. D. 1277-1368)

PORTRAITS OF THREE GREAT SCHOLARS.

~~MEI - SSÖ~~
Painted by Liu ~~Min-shuh~~, in colours, on silk.

Size:—3 ft. 11 $\frac{3}{4}$ ins. by 2 ft. 2 $\frac{3}{4}$ ins.

~~MEI - SSÖ~~
Liu ~~Min-shuh~~ was skilled in portraying faces, and was regarded as the most skilful, of all artists of his time in such work.

The first of the three scholars has a long beard and his hands are spread out on his knees; he was canonized as Chêng Shun-kung. The second scholar, sitting at the corner of the table with his hands in his sleeves, is Chêng Cheng-kung. The third scholar who is seated on the left hand side, and has a small moustache, is Chu Wên-kung. All three men were celebrated scholars of the Sung Dynasty, and their tablets were placed in the Confucian temples. At the present time, when the Four Books of Confucius and Menfucius are read in schools the commentaries used are those written by these three great scholars. Their learning and virtue being very great the artist has given their portraits a scholarly bearing and expression.

元西歷一千二百七十八年

王繹杏林春詠圖軸

絹本着色

英尺長五尺七寸八分之二

王繹幼年已善丹青寫真德神似善傳采著采繪法行於世此

圖畫貴官一人裁冠博帶手揮紈素旁立簪花女士諷詠吟箋

紅杏二株交柯合抱著花機豔案上羅列詩筒筆硯石欄一曲

淺草蒙茸正春和景淑時也

YUEN DYNASTY (A. D. 1277-1368)
COMPOSING POETRY IN AN APRICOT ORCHARD
IN SPRING.

Painted by Wang Yi, in colours, on silk.

Size:—5 ft. 7½ ins. by 3 ft. 5⅞ ins.

Wang Yi when but a lad could paint pictures in reds and dark greens. He also painted life-like portraits of men and women. He displayed much skill in laying on his colours, and his method of colouring was followed by later generations.

This picture portrays a high official wearing a high-crowned hat and a very broad sash. In one hand he is holding a silk fan which he is waving to and fro, and by his side stands a girl student, with a flower in her hair, reciting a poem she has composed. Near-by are two apricot trees with branches intertwined, and covered with masses of beautiful blossoms. On a small table are a pencil-case, pens, and an ink-stand. There is also a winding stone railing in the picture, and the short grass is thick and abundant.

The time and scene blend most harmoniously.

元至西歷一千三百六十八年

邊武蘆雁圖軸

絹本
着色

英尺
長五尺五寸四分之二

邊武善戲墨花鳥此圖畫四鴈飛鳴睡食四者俱備芙蓉一枝

蘆葦數莖落落清疏一洗鉛華積習

YUEN DYNASTY (A. D. 1277-1368)

REEDS AND WILD GEESE.

Painted by Pien Wu, in colours, on silk.

ALSO PIEN CHING-CHAO

Size :—5 ft. 8 $\frac{3}{4}$ ins. by 3 ft. 5 $\frac{1}{2}$ ins.

Pien Wu painted pleasant and skilful pictures of birds and flowers in ink. This sketch depicts four wild geese, flying, calling, sleeping and eating respectively. There are, also, hibiscus plants and reeds scattered about the painting, which is very clear and distinct. The artist has not attempted to crowd too much on the canvas.

元西歷一千二百七十八年

丁野夫松陰望月圖軸

英尺長七尺六寸八分之七

丁野夫山水人物頗類馬夏此圖二高士相與盤礴於松陰之下指點明月賞玩幽景畫筆縱逸不羈脫盡院體

YUEN DYNASTY (A. D. 1277-1368.)

VIEWING THE MOON FROM THE SHADOW OF PINE TREES

Painted by Ting ~~Ye-fu~~^{YEH-FU}, in colours, on silk.

Size:--7 ft. 6 ins. by 4 ft. 5 $\frac{7}{8}$ ins.

Ting ~~Ye-fu~~^{YEH-FU} painted landscapes and human figures very similar to those by Ma Hsia.

This picture shows us two great scholars sitting together beneath the shadow of a pine tree, and one of them is pointing to the bright moon with his finger, while the other one is looking in the same direction and both enjoying the shadowy scene. The painter evidently wielded a facile brush, and entirely escaped the conventional.

元西歷一千二百七十八年

危道人魚躍圖軸絹本淡
着色

英尺長四尺十寸四分
闊二尺十一寸八分
之一五

危道人自隱其名姓住麻姑山蓋有道術者工畫魚此圖畫奪
濤駭浪之中有大小三鯉魚昂首波面有縱躍騰擲之勢鯉性
善躍古言鯉魚躍過龍門即化爲龍龍門在今黃河流域是圖
曾載入卞永譽式古堂書畫彙攷收藏名畫門內

YUEN DYNASTY (A. D. 1277-1368)

"FISH JUMPING."

Painted by Wei Tao-jen, in light colours, on silk.

Size :—4 ft. 10 $\frac{1}{4}$ ins. by 2 ft. 11 $\frac{5}{8}$ ins.

This artist, who concealed his true surname and name under the pseudonym Wei Tao-jen, lived on the Ma-Ku mountain, and he was familiar with the magic of Taoism. He was also a skilled painter of fishes.

This picture shows us three fishes of the carp family disporting themselves in very rough water, their heads are above the surface and they seem as if they were about to throw themselves into the air. It is the nature of carp to gambol, and, according to an ancient saying, a carp may become a dragon by leaping over the 'Dragon Gate' (the Dragon Gate is in the Yellow River.) This painting was entered in the She-Ku-Tang Records of Art, by Pien Yong-yu, to preserve it among famous works of Art.

元至西歷一千三百六十八年

巢雲蘆花月鴈圖軸

絹本着色

英尺

長六十三寸零九分
闊三十三寸一分

巢雲善畫花鳥筆意翛然出塵此圖畫四鴈棲宿於蘆花深處
一輪皓月掩映水波描寫夜景宛然澤國秋深

YUEN DYNASTY (A. D. 1177-1368.)

"REEDS, WILD GEESE, AND THE MOON."

Painted by Tsao ^{YING}Yun, in light colours, on silk.

Size:—5 ft. 0 $\frac{3}{4}$ ins. by 2 ft. 9 $\frac{1}{8}$ ins.

^{YING}Tsao Yun was a skilful painter of flowers and birds, and he was able to wield his brush to more purpose and with greater dexterity than other men.

In this picture he has portrayed four wild geese resting amidst the reeds, while a bright moon is shining upon the water. It is a very natural night scene of a morshy district in late Autumn.

元至西歷一千三百六十八年

趙奕四安圖軸

絹本着色

英尺

長三尺一寸四分之二

趙奕孟頫子以書畫知名能傳家學其精心合作直可與孟頫

亂真此圖畫鵲鵲四伏立棲啄爲熊不一稻穀豐熟三雀繞枝

亦後栩栩如生

YUEN DYNASTY (A.D. 1277-1368)

FOUR QUAILS.

Painted by Chao Yih, in colours, on silk.

Size:—3 ft. $1\frac{3}{4}$ ins. by 1 ft. $5\frac{1}{2}$ ins.

Chao Yih was the son of Chao Mêng-fu, and was celebrated as a painter and calligrapher. He studied his father's style of art, and he studied it so successfully that at last it was difficult to distinguish the son's work from the father's.

This sketch depicts four quails, one crouching, another standing, third hopping about, and the fourth pecking at some food, the attitude of each being different. Around them ripe wheat and rice are abundant, while three small birds are depicted flitting about a branch of a tree as if alive.

明至西歷一千六百三十九年

林良秋水鳬翳圖軸

絹本
着色

英尺

長五尺二寸四分之三

林良以繪事供奉內廷善水墨花卉翎毛樹木遒勁此圖畫五
鳬游泳棲息於秋水池塘蓼花數叢上停水鳥寫生妙腕純用
水墨渲染形態活潑是真淘洗宋時院體而直以造化爲師者

MING DYNASTY (A. D. 1368-1644)

“DUCKS AND WIDGEONS ON AUTUMN WATERS.”

Painted by Lin Liang, in ink, on silk.

Size:—5 ft. $7\frac{1}{4}$ ins. by 2 ft. $2\frac{3}{4}$ ins.

Lin Liang painted pictures for the Imperial Palace. He was skilled in ink sketches of flowers, plants, birds, and trees, which he depicted in firm outlines. In this picture he has portrayed five ducks swimming about, or at rest, on Autumn pools and streams, bordered by “liao” flowers, among which water-fowls stay. The artist required a wonderful wrist to be able to depict all the movements of these birds entirely in ink, for they have the appearance of living and active creature. The artist has abandoned all the methods of the Sung Dynasty and depended upon his own creative faculty in painting this picture.

明
西歷一千六百三十九年

唐寅拈花春思圖軸
絹本 着色

英尺
長二尺三寸三分

唐寅字伯虎宏治朝解元專志繪事爲明四大家之一尤工仕女此圖畫一半截美人豐肌媚目手拈折花一枝胸襟微敞若有懷春之意真傳神之筆也

MING DYNASTY (A. D. 1368-1644)

“REFLECTIONS OF PLUCKING A FLOWER IN SPRING.”

Painted by T'ang Yin, in colours, on silk.

T'ang Yin, also called Peh-Hu, was a distinguished Doctor of Literature in the Hung-chi reign of the Ming Dynasty; but after the examinations he devoted his life entirely to painting, and he was pre-eminent among the four great artists of the Ming Dynasty. He displayed special ability in painting ladies of rank.

In this picture we see the bust of a lady, with beautiful complexion and lovely eyes, holding a flower between her fingers; and her bosom is slightly exposed to view suggesting thoughts of womanhood. The artist has depicted both expression and thoughts truly.

明
西歷一千六百三十九年

尤求美人玩蝶圖軸
絹本 着色

英尺
長一尺七寸八分之二

尤求字子求畫學劉松年錢舜舉山水人物仕女稱絕技此圖

一美人憑窗間玩蝴蝶一雙隨風飛舞想見香閣逸趣

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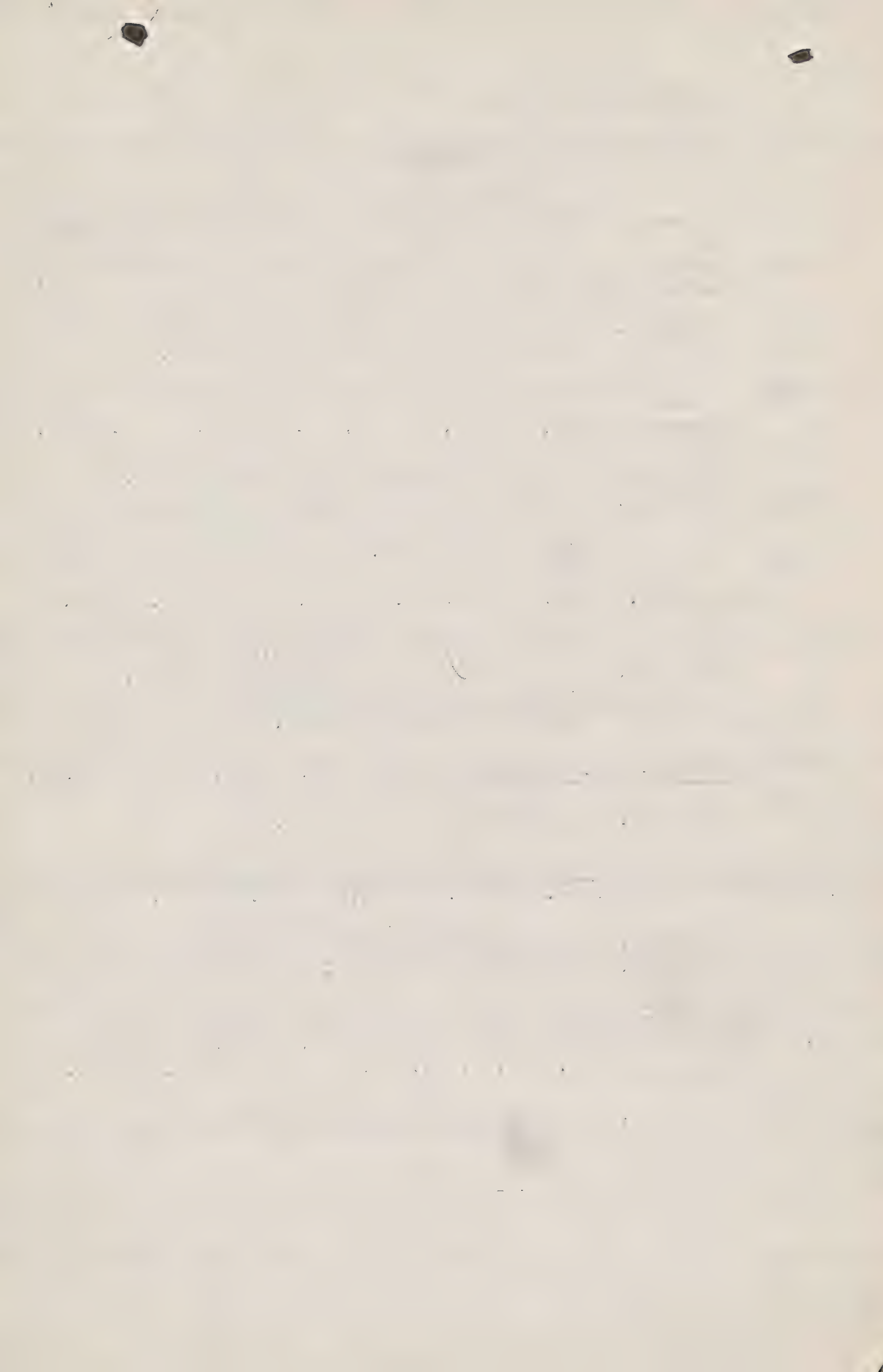
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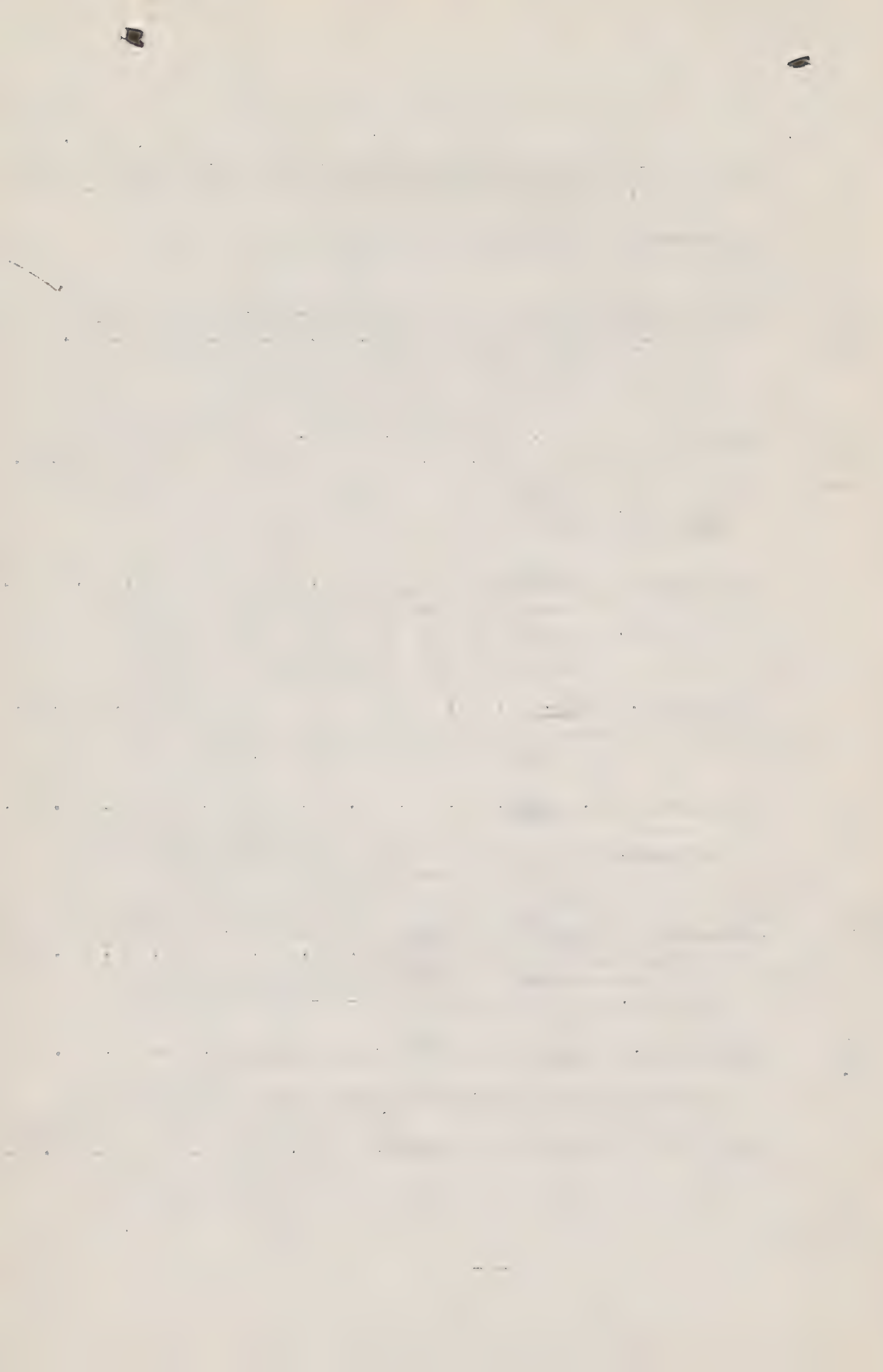
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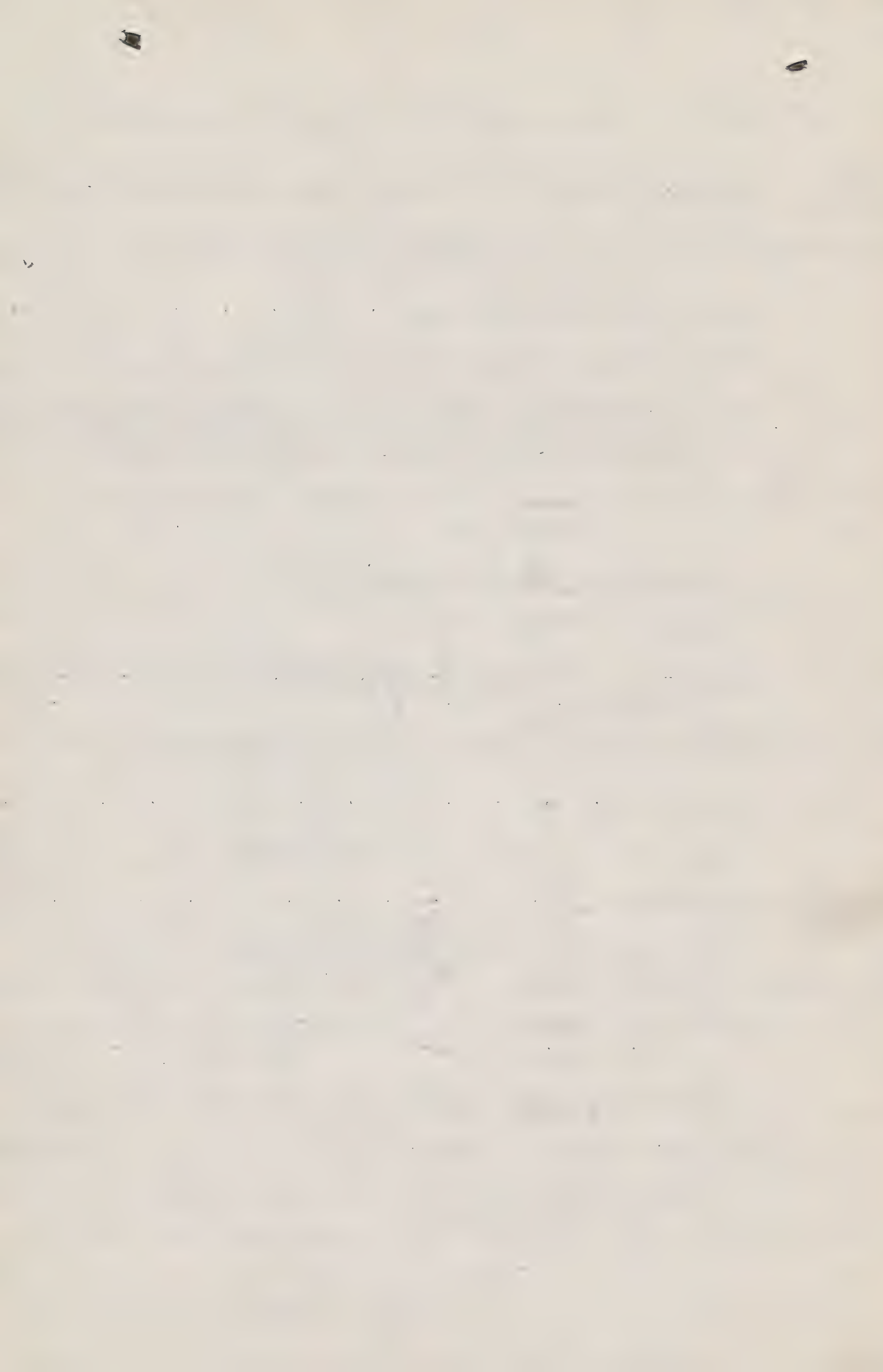
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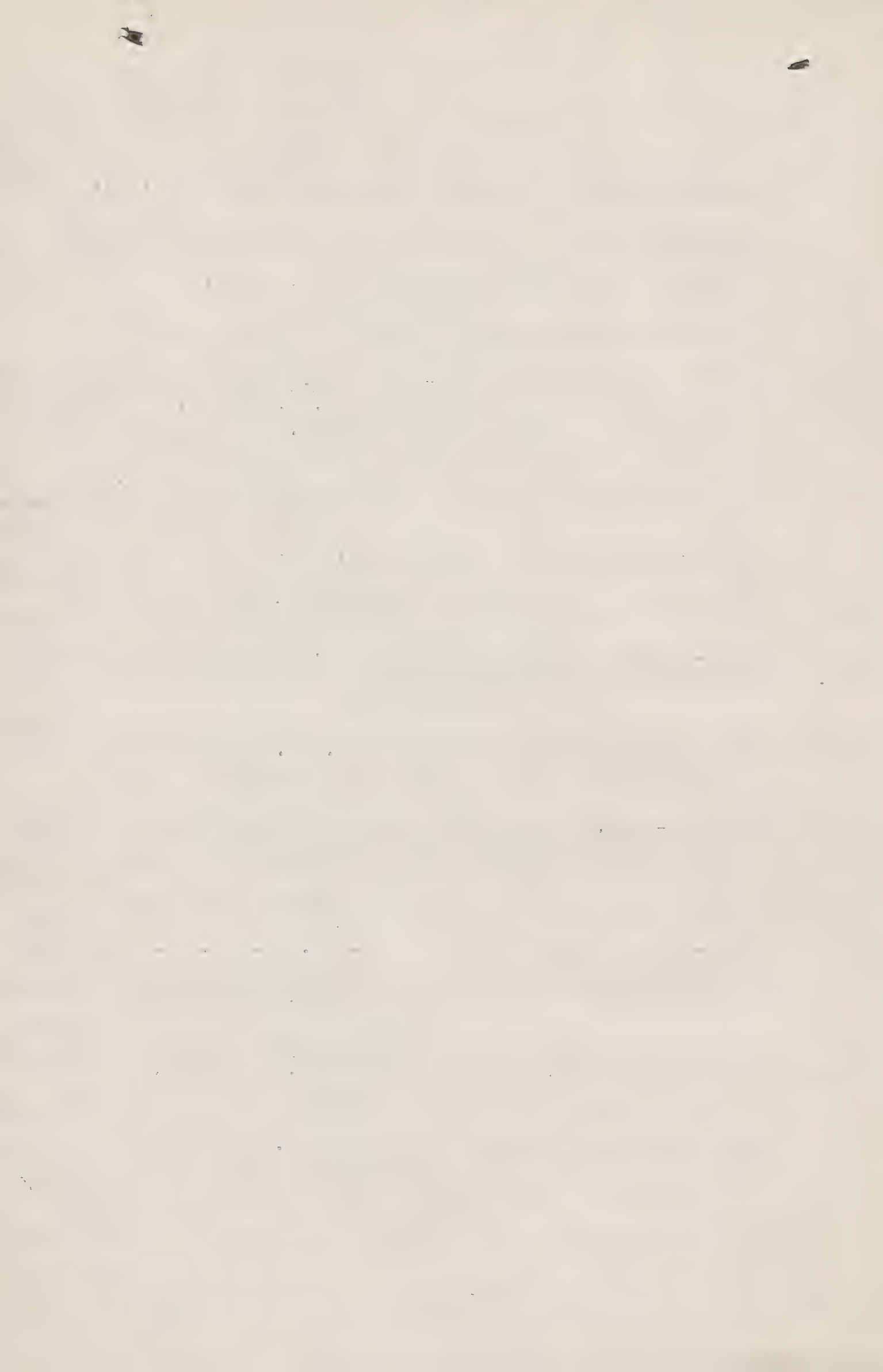
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MING DYNASTY (A. D. 1368-1644)

"A LADY PLAYING WITH A BUTTERFLY."

^{YU CH'U}
Painted by ~~Yiu Kiu~~, in colours, on silk.

Size :—3 ft. 3 $\frac{1}{2}$ ins. by 1 ft. 7 $\frac{7}{8}$ ins.

^{YU CH'U}
~~Yiu Kiu~~, also named ^{CH'U}Tze-~~ku~~, studied the paintings of Liu Sung-nien and Tsien Shun-ku, and his best work appeared in his landscapes, human figures, and ladies of rank.

In this picture, a lady is leaning on the window-sill playing with a pair of butterflies which are fluttering in the breeze; the scene suggests lady's dainty and fragrant boudoir.

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